FINDING ʻIEʻIE: RE-LEARNING ANCESTRAL KNOWLEDGE THROUGH MOʻOLELO

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Abstract

In the year 1894, Mose Manu published the *Moolelo Kaao Hawaii Laukaieie* concurrently in two Hawaiian language newspapers, *Ka Leo O Ka Lahui* and *Nupepa Ka Oiaio*. This moʻolelo tells the story of the demigoddess Laukaʻieʻie, whose kino lau is the ʻIeʻie, a native Hawaiian liana found in the mountain forests of the Hawaiian Islands. Knowledge and information regarding ʻIeʻie today is scarce and scattered. Through this work I attempt to re-learn ancestral knowledge regarding ʻIeʻie found in this particular moʻolelo. By collecting information about ʻIeʻie and using it to analyze the *Moolelo Kaao Hawaii Laukaieie*, I demonstrate the value of utilizing moʻolelo as a source of Hawaiian ancestral knowledge.

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Chapter 1. Hoʻomaka Ka Piʻi - Introduction

"Ua lilo i mea paanaau a walewaha na moolelo o na akua me ke kuauhau o na alii, a me na moolelo kaao he lehulehu wale, ma ka ikaika o ko lakou lolo, a pela no me ka lakou mau mele, a he oi aku o ka noeau me ka poliuliu, ka mamao hoi o ka lakou mau mea a pau i hana ai mai a kakou aku na hanauna hou".[1]

Memorized and known letter-perfect became the stories of the gods and genealogy of the the chiefs, and the numerous stories, in the strength of their (the kūpuna) minds, and in that way also their songs, so great is the expertise, great as in so far from our understanding, is all the things they (the kūpuna) have done for us and the future generations.

In January of 1894, Mose Manu began publishing the *Moolelo Kaao Hawaii Laukaieie*, which appears in two Hawaiian language newspapers of the time, *Ka Leo o Ka Lahui* and *Nupepa Ka Oiaio*.[2] The moʻolelo ran in these two newspapers from January 1894 to about September 1895, *Ka Leo* publishing shorter segments of the moʻolelo daily, and *Ka Oiaio* publishing larger segments of the same story weekly. This particular moʻolelo kaʻao begins in Waipiʻo on Hawaiʻi Island, and tells the story of the demigoddess Laukaʻieʻie, her hānai family, and her forest friends. The moʻolelo was published during a period when the Hawaiian population was decimated and Hawaiian elders along with their knowledge were being lost. Mose Manu and other Hawaiian publishers of the time knew the importance of writing moʻolelo so that the people who lived then, and their future generations, would have access to Hawaiian traditions.[3] In this work, I re-look at Mose Manu's publication of *Moolelo Kaao Hawaii*

[1] Mose Manu, "Moolelo Kaao Hawaii Laukaieie," *Ka Leo o ka Lāhui* Buke II, Helu 847, Ianuari 4, 1894. Mose Manu, "Moʻolelo Kaao Hawaii Laukaieie," *Nupepa Ka Oiaio*, Buke V, Helu I, Ianuari 5, 1894.

[2] As the author, I have chosen to follow the format of Hawaiian language newspapers and leave out Hawaiian diacritical markers when writing the title of the moʻolelo and quoting from the Hawaiian language newspapers. All other Hawaiian words not quoted from the Hawaiian language newspapers being used in this work will include Hawaiian diacritical markers.

[3] Noenoe Silva, *The Power of the Steel-tipped Pen: Reconstructing Native Hawaiian Intellectual History* (Durham North Carolina: Duke University Press, 2017).

Laukaieie and utilize the moʻolelo to untwine and re-learn Hawaiian ancestral knowledge of ʻIeʻie, *Freycinetia* arborea, which is the kino lau or plant form of Laukaʻieʻie.[4]

My research question is: What can an analysis of the *Moolelo Kaao Hawaii Laukaieie* teach about ʻIeʻie and how can it demonstrate using moʻolelo to re-learn Hawaiian ancestral knowledge? This research question focuses on my search for Hawaiian ancestral knowledge and uses moʻolelo as the source for that knowledge. My question also brings about an appreciation for ʻIeʻie, its beauty, and its significance to the Hawaiian culture. Through this work, I demonstrate another avenue of utilizing moʻolelo and re-learning Hawaiian ancestral knowledge through moʻolelo by having a specific topic to look for while reading the *Moolelo Kaao Hawaii Laukaieie*.

For some people the moʻolelo of yesteryears have become sources to which they can turn to often, relying upon them for everyday teachings of identity, culture, politics, leadership qualities, and a variety of other purposes.[5] But while participation in the Hawaiian culture, and in Hawaiian studies programs in Universities continues to grow its population, there are still those who remain unfamiliar with moʻolelo[6]. Utilizing the *Moolelo Kaao Hawaii Laukaieie*, I

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[4] It is common to see the personification of plants and other elements of nature within Hawaiian moʻolelo. As the author, I have chosen to capitalize the name ʻIeʻie as it gives mention to the idea of personifying the world around us as our ancestors once did. By doing so, I hope to emphasize the intimate relationship that my Hawaiian ancestors had with the plants that filled their everyday lives, and encourage others to take upon them the same perspective and intimate relationship with Hawaiian plants today.

[5] Kanalu G. Jerry Young, "Ka Manaʻo o ka Wā Mamua," in *Rethinking the Native Hawaiian Past*, (Garland Publishing Inc., 1998), 5, 9-10; Noenoe K. Silva, "Introduction," in *The Power of the Steel-Tipped Pen*, (Durham and London: Duke University Press, 2017), 3-4. Young argues that Hawaiian empowerment is directly tied to moʻolelo, and that many Hawaiian educators use moʻolelo as a foundation to teach their students. Silva expands on the regeneration of a Hawaiian world by Hawaiian people who utilize ancestral Hawaiian knowledge.

[6] In current publications, Hawaiian authors like Kanalu Young and Noenoe Silva, write to encourage Hawaiian learners to continue re-learning Hawaiian knowledge, and to make it accessable to the Hawaiian community at large. Through their writing we come to the realization that there are member of the Hawaiian community who actively participates in living and re-learning their Hawaiian identities.

hope this work will inspire people to re-look at moʻolelo, or to look at one for the first time, and to encourage them to find something new from the words that were "paanaau a walewaha," memorized and known letter perfect by our Hawaiian ancestors. Every moʻolelo has something to teach us because each of them were strung together with purpose, function, and meaning.

As I began this process, I was often asked why I chose the topic of ʻIeʻie and the moʻolelo of Laukaʻieʻie. Starting my journey as a graduate student at Kamakūokalani Center for Hawaiian Studies I knew that I wanted to learn more about Hawaiian plants and their moʻolelo, but what I did not know was which plant I should study or which moʻolelo to use. I must have changed my focus topic at least twice every semester until one day my husband came across the *Moolelo Kaao Hawaii Laukaieie* while doing his own research. My husband's research is very specific; he searches through newspapers for information surrounding an event that occurred in Hawaiʻi in January of 1894. I remember him mentioning the moʻolelo briefly before class one day, and then again a while later when he saw me struggling with my topic choice. When I finally sat down and decided to look into the moʻolelo, I started by looking into the English translations of the moʻolelo; Martha Beckwith, Mary Kawena Pukui, and Kamehameha Schools Publishing each had their own translations of the moʻolelo, and each of these translations focused on the storyline of Pōkahi and Kaukini. I immediately connected to their story, because at the time it was my story. According to the moʻolelo Pōkahi and her husband Kaukini lived in the mountains of Waipiʻo Hawaiʻi, and they longed to have a child of their own, but Pōkahi was

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However, there are Hawaiian people who are not educated or do not participate in Hawaiian cultural activities. The argument here is not that there is a lack of interest or participation in the Hawaiian community today, it is that while the Hawaiian community is doing great things, there are still Hawaiian people out there who have not found a connection to their Hawaiian ancestors, Hawaiian knowledge, or Hawaiian community yet. There is still work to be done.

unable to conceive. The forest goddess Hinaulu‘ōhi‘a saw the goodness of their hearts and granted the couples wish, providing them with a daughter to call their own.

As I was reading this storyline, I was experiencing my third miscarriage in two years. My husband and I had been the first of my seven siblings to get married, and we were so excited to start a family of our own. Within two years of our marriage, three of my siblings got married, and three beautiful children were born. The joy of meeting my nieces and nephew was abundant, and yet I could still feel the genuine ache that Pōkahi felt to have a child of her own. I do not believe that my husband came across the *Moolelo Kaao Hawaii Laukaieie* by chance, I believe that he was led to it so that he could lead me to it. Looking back at my journey thus far, I have come to the realization that I never chose the mo‘olelo of Lauka‘ie‘ie or ‘Ie‘ie, I was led to them. From this experience I have learned that our ancestors know us, and they know which mo‘olelo we need in our lives, we just have to be willing to allow them to show us. Soon after I decided to dedicate my time and efforts to breathing life into my work with the *Moolelo Kaao Hawaii Laukaieie* and ‘Ie‘ie, I found out that I was pregnant. I know now that the knowledge within this mo‘olelo and the journey that this mo‘olelo has taken me on is one has been orchestrated by my ancestors.

The *Moolelo Kaao Hawaii Laukaieie* is a mo‘olelo ka‘ao. Many people think of mo‘olelo ka‘ao as a legend or a fanciful tale, a work of fiction.[7] While this is in part true, mo‘olelo ka‘ao are also, “household tales, legends, anecdotes concerning the common everyday

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[7] Mary Kawena Pukui, Samuel H. Elbert, *Hawaiian Dictionary Revised and Enlarged Edition* (Honolulu Hawai‘i, University of Hawai‘i Press), 108. Ka‘ao. According to the Chicago Style Manual, dictionaries are not cited as primary sources. I have chosen to cite Mary Kawena Pukui's work as a primary source to give her credit for the knowledge that her dictionary holds that is far more than just definitions of Hawaiian words.

work and life of the [Hawaiian] society".[8] In all forms of moʻolelo, whether they be moʻolelo (histories), kaʻao (legends), or moʻokūʻauhau (genealogies), our Hawaiian ancestors were able to store and perpetuate their knowledge with them. Created from the lives of our ancestors and shaped by kupuna experiences, the details of moʻolelo relied heavily upon our ancestors being in tune with their environment. The knowledge pool within moʻolelo grew exponentially through time and experience. As our kupuna learned new information, new science, new epochs, and new observations they added all of these things into their moʻolelo.

The realization that plants played an essential role in the lives of our Hawaiian ancestors is the underlying root of my theoretical framework. Plants have found their way into all aspects of Hawaiian culture; religion, arts and crafts, household essentials, tools, food, hula, etc. It is because plants are so vital to a Hawaiian way of life that we know Hawaiian ancestral knowledge about them is preserved within moʻolelo in some form. ʻIeʻie was once widely used by our Hawaiian ancestors, in fact, ʻIeʻie could be found in all of the aspects mentioned above. However, today ʻIeʻie is not seen or known as an important plant in the Hawaiian culture, and because of this I strive to convey that ʻIeʻie was and still should be seen as an integral part of Hawaiian culture.[9]

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[8] Rubellite Kawena Johnson, *Essays In Hawaiian Literature*, (Hawaiʻi: University of Hawaii, 2001), 12.

[9] Allan Seiden, *The Art of Hula*, (Aiea, Hawaii: Island Heritage Publishing, 1999).; Lois Lucas, *Plants of Old Hawaii*, (Honolulu, Hawaii: Bess Press, 1982).; E.S. Craighill Handy and Elizabeth Green Handy with Mary Kawena Pukui, *Native Planters In Old Hawaii*, (Honolulu, Hawaii: Bishop Museum Press, 1991).; Mary Kawena Pukui, *ʻŌlelo Noʻeau Hawaiian Proverbs & Poetical Sayings*, (Honolulu, Hawaii: Bishop Museum Press, 1983).; Alan C. Ziegler, *Hawaiian Natural History Ecology, and Evolution*, (Honolulu: University of Hawaiʻi Press, 2002). The sources listed here are a few examples of sources whose subjects would indicate "important" Hawaiian plants in the Hawaiian culture. In each of these sources, ʻIeʻie is either not mentioned at all, or is merely mentioned as it relates to another part of the Hawaiian culture being described.

I present only a small portion of Mose Manu's entire publication of the *Moolelo Kaao Hawaii Laukaieie* in my work. There is much more to be untwine from this moʻolelo beyond what I showcase. Nevertheless, my focus on one plant, ʻIeʻie, and one portion of the *Moolelo Kaao Hawaii Laukaieie* allows me to emphasize the amount of Hawaiian ancestral knowledge stored within moʻolelo. The ʻōlelo noʻeau "Aʻole pau ka ʻike ma ka hālau hoʻokahi," teaches that all knowledge is not found in one place of learning. Thus all of the ancestral knowledge pertaining to ʻIeʻie cannot be found only within the *Moolelo Kaao Hawaii Laukaieie*, but again the emphasis here is to show that we can utilize moʻolelo as a foundation for re-learning specific parts of Hawaiian ancestral knowledge.

One example of re-learning specific parts of Hawaiian ancestral knowledge through moʻolelo can be seen as Kepa Maly utilizes the *Moolelo Kaao Hawaii Laukaieie* in two different sources to describe particular elements of Hawaiian culture. In one source, Maly highlights the travels of a main character from the moʻolelo around the Hawaiian Islands and pulls out Hawaiian ancestral knowledge about Hawaiian fishing traditions. The following is a section of the moʻolelo analyzed by Kepa Maly:

> Puakawiliwili is of Maui. He gathered two fish each of the awa and ʻanae from Wailuaiki, Koʻolau, Maui. These fish were gotten from atop a flat area on the *pali* in a fishpond that was made by Kāne. The pond was reached by dropping a rope along the *pali*, and is situated at the land where Kapo dwelled.[10]

Through this passage Maly recovered Hawaiian ancestral knowledge in the name Puakawiliwili, a shark god of Maui. He also shares the names of two varieties of fish, the awa and the ʻanae.

[10] Kepa Maly, *Ka hana lawaiʻa a me nā kai ʻewalu : Summary of Detailed Findings from research on History of Fishing Practices and Marine Fisheries of the Hawaiian Islands,* (2004), 84.

On top of sharing the names of these Hawaiian fishes, Maly shares that the moʻolelo tells us where these fish were located on the island of Maui.[11]

In another work, Maly focuses his research on Mauna Kea, the sacred mountain of the snow goddess Poliʻahu:

> They entered the channel of ʻAlenuihāhā, and her companions, who had never before seen Hawaiʻi, saw the mountains of Mauna Kea, Mauna Loa and Hualālai rising above. Kawelonaakalāilehua inquired of Pūpūkaniʻoe the names of those places on Hawaiʻi. She answered, telling them that they were the mountains on which dwell the women who wear the *kapa hau* (snow garments), and who covered the lands down to where the woods were found.[12]

Maly's analysis of the moʻolelo here shows the beauty of Hawaiʻi Island through the eyes of our Hawaiian ancestors as they traveled across the ocean. The moʻolelo describes Mauna Kea and its goddess in a way that helps us understand today what our ancestors saw and knew long ago.

In the first example Maly re-learns knowledge about Hawaiian fishing traditions. In the second, he re-learns ancestral views or perspective of Mauna Kea. Through these works we see that Kepa Maly is able to use the same moʻolelo to re-learn different aspects of Hawaiian culture. His use of the moʻolelo shows the potential to re-discover Hawaiian ancestral knowledge

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[11] It is the author's belief, as taught to her by her kumu Kamoaʻe Walk, that Hawaiians today do not discover Hawaiian ancestral knowledge because the knowledge of our ancestors has already been discovered by them, and that knowledge is stored within our naʻau. Hawaiian people today are simply re-discovering and re-learning the knowledge that our ancestors already knew, hence the use of words such as recover, rediscover, and re-learn are used to represent the ancestral knowledge that is being re-learned through moʻolelo.

[12] Kepa Maly, *"Mauna Kea - Ka Piko Kaulana O Ka ʻĀina" A Collection of Native Traditions, Historical Accounts, and Oral History Interviews for: Mauna Kea, the Lands of Kaʻohe, Humuʻula and the ʻĀina Mauna on the Island of Hawaiʻi*, (Kumu Pono Associates, 2005).

through moʻolelo. I will utilize the *Moolelo Kaao Hawaii Laukaieie* to re-learn Hawaiian ancestral knowledge pertaining to ʻIeʻie.

Having the ability to understand the Hawaiian language used in moʻolelo is an important part of being able to utilize moʻolelo. Brandy Nālani McDougall writes, "When kaona is employed within an ancestral moʻolelo or moʻokūʻauhau, kūpuna are the authors/speakers and we, their moʻopuna, are their audience, placing us in the position to try to understand their meaning(s) and receive their kaona".[13] McDougall also likens understanding kaona to understanding a joke, "The secrecy or exclusivity," she says, "may motivate you to get the information you need to be a part of the joke".[14] To truly see and appreciate the knowledge left by our ancestors, we need to do more than simply read through their moʻolelo. When the readers of moʻolelo take the time to untwine the beautiful details of information and knowledge left by our Hawaiian ancestors, what we will find is that our ancestors have left us with more than just stories, tales, histories, and genealogies. We find that they have left us intimate knowledge of their world.

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[13] Brandy Nālani Mcdougall, *Finding Meaning Kaona and Contemporary Hawaiian Literature* (Tucson: The University of Arizona Press, 2016), 33.

[14] Ibid, 32.

Chapter 2. The Utilization of Moʻolelo

What is the value of utilizing Hawaiian moʻolelo today? The view of moʻolelo, mele, hula, and other parts of the Hawaiian culture have changed over time from true and right to merely legends or arts and crafts created for a fun, laid back, romantic, and thrilling time. Lia Keawe wrote that, "Those who came to colonize Hawaiʻi became the image makers of our people distorting the realities of our identity".[15] The intellectual value of Hawaiian ancestral knowledge, and therefore the value of moʻolelo, has been diminished over time because it has not been fully comprehended or appreciated.

Some people may claim that the shift in the value of ancestral knowledge was brought about because a more romanticized view of the culture allowed for an exotic paradise that welcomed visitors and encouraged tourism. Though, even before the influence of tourism in Hawaiʻi, the influence of missionaries and foreign explorers played a role and had lasting effects on the perception of Hawaiian ancestral knowledge as impractical. Manulani Meyer's study on the philosophy of missionary teachers and teachings found that it was the aim of the missionaries to "transform Hawaiian villages into the likeness of New England towns".[16] Meyer goes on to conclude that the Hawaiian people suffer significantly because missionary teachers became viewed as superior beings who held imperative knowledge. Thus the Hawaiian people, their

[15] Lia O'Neill Moanikeʻala Ah-Lan Keawe, "Makawalu: Ways of Seeing," in *Kiʻi Pāpālua: Imagery and Colonialism in Hawaiʻi*, (2008) 51.

[16] Thomas H. Gallaudet, pamphlet: "An address dilivered at a meeting for prayer, with reference to the Sandwhich Mission, in the Brick Church in Hartford, October 11, 1819, by Thomas H. Gallaudet, Principal of the American Asylum for education of the Deaf and Dumb Person," (Hartford: Lincoln and Stone Printers, 1819), 8, quoted in Manulani Meyer, *Hoʻoulu Our Time of Becomeing* (Honolulu, Hawaiʻi: ʻAi Pōhaku Press Native Books, 2003), 27.

culture, their knowledge, and their way of life become inferior and insignificant to that of their teachers, a feeling that has continued to last through generations of time.[17]

Along with the feelings of inferiority amongst the Hawaiian people came the daunting oppression of advertisements and scholarly writings of Hawai‘i. I liken the effects of the first advertisements and scholarly writings of Hawai‘i to the effects of modern technology and social media today. Modern technology and social media have devalued the skill of face to face communication. Online, people are able to create and sustain virtual relationships without ever meeting each other. Grocery stores seem to disparage the skill and ability for people to grow their own food. Clothing stores diminish the ability to sew a button back on a shirt. These tasks which were once simple life skills and necessities are now bygones, and thus devalued.

In a similar fashion, the value of Hawaiian ancestral knowledge, culture, and existence became a thing of naught, a memory, a past time. Through early advertisements and scholarly writings of Hawai‘i, people around the world were given the opportunity to create their own ideas, a virtual relationship of sorts, of Hawaiian culture and Hawaiian people without first experiencing it. Hawai‘i and the Hawaiian people become a place where the Indigenous voices were silenced by the Non-Indigenous peoples who become the experts of them.[18] All of these different influences have led to the devaluing of Hawaiian ancestral knowledge and the lack of appreciation and necessity of utilizing mo‘olelo today.

In discussing how mo‘olelo and Hawaiian ancestral knowledge have been devalued over time, a lot of focus is put on the negative effects of foreign influences. However, we cannot

[17] Manulani Meyer, "Missionary Influence on Hawai‘i's Educational Philosophy," in *Ho‘oulu Our Time of Becomeing* (Honolulu, Hawai‘i: ‘Ai Pōhaku Press Native Books, 2003), 29.

[18] C. Wilson, “Research is Ceremony: Indigenous Research Methodology”, (2008), 44.

overlook the positive influences that have shaped the Hawaiian people and culture over time. Rubellite Kawena Johnson discusses how having a written language and a form of literature brought a freedom to the Hawaiian people.[19] During a period of time when the Hawaiian population was decimated and Hawaiian elders along with their knowledge were being lost, Hawaiian publishers knew the importance of writing mo‘olelo, so that the people who lived then, and their future generations, would have access to Hawaiian traditions.[20]

In order to regain the value of ancestral knowledge, authors such as Linda Tuhiwai Smith suggest that Indigenous cultures must understand how they were colonized so that they can decolonize their ways of thinking and perceiving knowledge in their world. In the case of Hawaiian ancestral knowledge and understanding the value of mo‘olelo, I discuss the devaluing of mo‘olelo and Hawaiian ancestral knowledge so that we can better see the value and importance of them today.

I define ancestral knowledge as intimate intellectual knowledge that has been passed down through generations of time. Kamanamaikalani Beamer once wrote that ancestral knowledge for the Hawaiian people has always been “true and right,” as he described the relationship between a child and their grandparents.[21] Within this familial relationship a child will, for the most part, believe and rely heavily on the words and lessons taught to them by their grandparents. Wendell Kekailoa Perry wrote that, “When native culture and Western laws collide, Western bias and assumptions of justice are often favored over native practices and

[19] Rubellite Kawena Johnson, *Essays in Hawaiian Literature*, 8.

[20] Noenoe Silva, *The Power of the Steel-tipped Pen: Reconstructing Native Hawaiian Intellectual History*.

[21] Kamanamaikalani Beamer, “‘Ōiwi Leadership and ‘Āina,” in *I Ulu I Ka ‘Āina Land*. (Honolulu; The University of Hawai‘i Press, 2014) 56.

beliefs. More deference is given to Western frames of knowing. Not because they're better or wiser but because most people do not take the time to understand the native way of knowing. Still others see the native way of knowing as backward or lacking modern application and value. Among people like that, our being native or thinking native dramatically separates us".[22] Beamer and Perry both help to lay a foundation for re-learn the value of Hawaiian ancestral knowledge and moʻolelo. Beamer reminds us that we need to believe that our ancestors knew what they were talking about, and that they shared experiences for our benefit. Perry teaches us that the first step in learning to value ancestral knowledge is by taking the time to understand and re-learn native ways of knowing.

As we begin the journey of re-learning native ways of knowing the value of Hawaiian ancestral knowledge and moʻolelo grows through the application of that knowledge. Noenoe Silva writes, "Our intellectual engagement is part of our specifically Hawaiian ontology, our way of being in the world. This ontology is not and has never been static but is constantly formed in relation to our ʻāina and our ancestors".[23] When we get to experience what moʻolelo are saying for ourselves, and gain the ability to utilize them in our own lives, the value of moʻolelo and Hawaiian ancestral knowledge becomes invaluable and indispensable.

Prior to contact with the 'new world,' moʻolelo and other oral traditions like oli were the mechanisms used to preserve and pass down knowledge from one generation to the next. This fact is a key that acknowledges the wisdom held within moʻolelo and the value of utilizing them. The concept of storytelling as a way of teaching is no new fad. Storytelling has been a tool used

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[22] Wendell Kekailoa Perry, "Save the Hawaiian, Eat the Pig," in *I Ulu I Ka ʻĀina Land*, (Honolulu; The University of Hawaiʻi Press, 2014), 31.

[23] Noenoe Silva, *The Power of the Steel-tipped Pen: Reconstructing Native Hawaiian Intellectual History,* 3.

perhaps since time immemorial. Mary Kawena Pukui defines a moʻolelo as a, "Story, tale, myth, history, tradition... [moʻolelo is] from moʻo ʻōlelo, succession of talk, all stories were oral, not written".[24] Moʻolelo were meant to be shared, and then to moʻo, to be taught and passed down from one generation to the next.[25] By perpetuating moʻolelo, the Hawaiian people were able to memorialize traditions while at the same time expanding upon the existing knowledge found within them. Today moʻolelo are inclusive of oral traditions and written traditions found in Hawaiian Language and English. In whatever form they may be found, moʻolelo still function as a way of perpetuating knowledge through generations.[26] However, one of the leading problems that creates the question at the beginning of this chapater is that the purpose and value of moʻolelo is never learned if moʻolelo are never read, used, or understood.[27]

Utilization is defined as, "The action of making practical and effective use of something".[28] The root word of utilization is utilize, or to use. Under the English term 'use' in Pukui's Hawaiian Dictionary, the first definition given is waiwai. Turning to look at the definition of waiwai, Pukui defines it as, "Goods, property, assets, valuables, value, worth, wealth, importance, benefit, estate, use; useful".[29] Through Pukui's definitions we come to the understanding that in the Hawaiian way of thinking, if something was useful or if something had

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[24] Mary Kawena Pukui, *Hawaiian Dictionary Revised and Enlarged Edition*, 254.

[25] Ibid. 253-254. Moʻo: Succession, series, especially a genealocial line, lineage. Also hoʻomoʻo to follow a course, continue to a procedure (like that of sharing moʻolelo).

[26] Kanalu G Jerry Young, *Rethinking The Native Hawaiian Past*, Garland Publishing Inc., xii.

[27] Mary Kawena Pukui, *Hawaiian Dictionary Revised and Enlarged Edition*, 370. ʻUmeke: Bowl, calabash, circular vessel, as of wood or gourd.

[28] Google dictionary, utiliztion.

[29] Mary Kawena Pukui, *Hawaiian Dictionary Revised and Enlarged Edition*, 380. Waiwai.

the ability to be used, that 'thing' was valuable. Conceptualizing these definitions, my phrase "utilization of moʻolelo," can be interpretated as our ability to use moʻolelo for a valuable purpose. The valuable purpose perhaps being in the way each individual uses a moʻolelo to its fullest potential, and then continues to pass down, the ancestral knowledge they aquired for current and future generations.

From my experience, there are two people who utilize moʻolelo, the first person is the storyteller. The storyteller is the person who is sharing the moʻolelo, teaching traditions, values, morals, histories, genealogies, and more. The second person who utilizes moʻolelo I will refer to as the audience. The audience is the person or people who hear or read the moʻolelo shared by the storyteller. The audience has two options to consider, to utilize the moʻolelo by listening and learning things being taught through the storyteller and apply them to their life, or to simply enjoy the story and move on.

The relationship of the storyteller and the audience functions similarly to the Hawaiian concept of aʻo. Mary Kawena Pukui defines aʻo as, "Instruction, teaching, doctrine, learning, instruction book, manual, advice, counsel; to learn, teach...".[30] In this particular case, the thing that is aʻo is the moʻolelo, having the function to teach and be taught by the storyteller, and then to be a learning tool and lesson for the audience.

Mose Manu is an example of a Hawaiian storyteller who utilizes a moʻolelo. The following is his introduction to the moʻolelo:

> "Ua oleloia na kupuna kahiko o ka Lahui kanaka o Hawaiʻi nei, oia hoi na mokupuni he umikumamalua. Ua lilo i mea paanaau a walewaha na moolelo o na akua me ke kuauhau o na alii, a me na moolelo kaao he lehulehu wale, ma ka ikaika o ko lakou lolo, a pela no me ka lakou mau mele, a he oi aku o ka noeau me ka poliuliu, ka mamao hoi o ka lakou mau mea a pau i hana ai mai a kakou aku na hanauna hou"[31].

[30] Mary Kawena Pukui, *Hawaiian Dictionary Revised and Enlarged Edition*, 27. Aʻo.

[31] Mose Manu, "Moolelo Kaao Hawaii Laukaieie," *Ka Leo o ka Lāhui* Buke II, Helu 847, Ianuari 4, 1894.

> The ancestors of the people of Hawai‘i, meaning the 12 islands, said that the stories of the gods and genealogy of the chiefs became memorized and known letter-perfect, as well as the numerous stories, in the strength of their (the kupuna) minds, and in that way also their songs. Great is their expertise and foresight, and great in so far from our understanding, is all the things they have done for us and the future generations.

Here, Manu becomes the storyteller. He shows that this story he is about to share is the same story that has been passed down through generations of ancestors who spent time memorizing mo‘olelo “letter-perfect”. As the storyteller, Manu has the opportunity to teach all of the ancestral knowledge found within this mo‘olelo with those who take the time to read and understand it.

Storytellers have always been the first to utilize mo‘olelo, because they are the ones who hold them and share them. When writing about chiefs and the importance of knowing their genealogy, Lilikalā Kame‘eleihiwa explains that “genealogies are more than *mo‘okū‘auhau*, or lists of who begot whom. They are also a mnemonic device by which *mo‘olelo*, or the exploits of the *Ali‘i*, are recalled. As the lists of names are chanted, the adventures of each *Ali‘i* are remembered”.[32] Kame‘eleihiwa shares here the importance of remembering genealogy, a type of mo‘olelo. However, this quote also shows the importance of the orator, the storyteller. The orator is the person who is chanting the lists of names to the Ali‘i so that the Ali‘i can remember the history of their ancestors, what they did, what choices they made, and how the current Ali‘i can learn from the lessons of their ancestors. The orator is the storyteller who is utilizing a mo‘olelo to induce the memory of the past which is then utilized as a lesson for their audience, the Ali‘i.

Mose Manu, "Mo‘olelo Kaao Hawaii Laukaieie," *Nupepa Ka Oiaio*, Buke V, Helu I, Ianuari 5, 1894.

[32] Lilikalā Kame‘eleihiwa, *Native Land and Foreign Desires Pehea Lā E Pono Ai?* (Honolulu: Bishop Museum Press, 1992). 22.

In Brandy Nālani McDougall's study of kaona she writes, "When kaona is employed within an ancestral moʻolelo or moʻokūʻauhau, kūpuna are the authors/speakers and we, their moʻopuna, are their audience, placing us in the position to try to understand their meaning(s) and receive their kaona".[33] As mentioned before, the audience, the reader, the student, the child, is the person whose utilization of moʻolelo is to learn. Referencing Google once more, the definition of learn is to "gain or acquire knowledge of or skill in 'something' by study, experience, or being taught," and also to "become aware of 'something' by information or from observation".[34] Every audience has the ability to gain or aquire knowledge from a moʻolelo. What the audience will learn from the moʻolelo is a choice they must make for themselves.

Without a teacher a student cannot learn, and without a student, a teacher cannot teach. This is where the importance of the audience comes into play in re-learning the value of utilizing moʻolelo. Manulani Meyer says, "For Hawaiians, knowledge for knowledge sake was a waste of time. Everything, absolutely everything had function".[35] My interpretation of Meyer's words is that every moʻolelo, absolutely everyone of them, has something within it to be learned.

Over the course of my time as a graduate student, I have been reaffirmed of the idea that moʻolelo can be utilized in many different ways and for many different purposes by following these steps for utilizing moʻolelo:

1. Pick a moʻolelo.
2. Choose a topic.
3. Make a connection.
4. Experience it/Apply it/Test it out.
5. Repeat the steps.

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[33] Brandy Nālani Mcdougall, *Finding Meaning*, 33.

[34] Google dictionary, learn.

[35] Manulani Meyer, "The Role of History, Intention, and Function," in *Hoʻoulu Our Time of Becoming* (Honolulu, Hawaiʻi: ʻAi Pōhaku Press, 2003). 57.

These five steps have led me to this point in my work, and are motivating factors throughout the next two chapters. By following these five steps I have gained a greater appreciation for the value of moʻolelo and Hawaiian ancestral knowledge in my own life.

The first step to utilizing a moʻolelo is picking a moʻolelo. I had a friend growing up who was a cross country runner, and he used to run the hills of Manana uka, Waimano, and Waiau almost daily. I asked him once how he did what he did, to which he replied, "You know what the hardest part about running is? Putting on your shoes!" I have found this statement to be true in so many different aspects of my life, because we get so busy and we just want to relax after a long day. However, our first step to utilizing Hawaiian moʻolelo is to pick one up and read it! It can be any moʻolelo, whether the moʻolelo be in the Hawaiian language or in English. I hear a lot of people who say, "stick to the Hawaiian language moʻolelo," and I agree, we should all try to learn Hawaiian language and read the Hawaiian language moʻolelo, but for those of us who do not have the ability yet to understand Hawaiian, pick a moʻolelo like those written by Kanalu Young, Lilikala Kameʻeleihiwa, Jon Osorio, and Haunani Kay Trask; moʻolelo written by Hawaiians, for Hawaiians, in English. You will still be able to re-learn and gain an appreciation for moʻolelo and Hawaiian ancestral knowledge through their work.

I chose to use the Hawaiian language newspaper version of the *Moolelo Kaao Hawaii Laukaieie* because I wanted to go back to the original source of the story. By using the original source, I gained greater access to the ancestral knowledge found within the moʻolelo. I also chose to use the Hawaiian language version of the moʻolelo so that I could better re-learn the ancestral perspective of ʻIeʻie in the native language.

The second and third steps of utilizing moʻolelo can be interchangable at times. For many of us, when we read a moʻolelo, we automatically liken the moʻolelo to ourselves. We try

to make some kind of connection to the moʻolelo. That personal connection to a moʻolelo is what keeps us reading and interested. At the same time, if we choose a topic to search for within the moʻolelo first, we create our own way of connecting to the moʻolelo. Choosing a topic to look for as we read ensures that we are constantly engaged and trying to make connections.

Sometimes the information we are looking for is obvious. Then there are other times when we have to work a little harder to see our topic within a moʻolelo. This is when we need to be actively pulling information out of the moʻolelo to go and do further research on. By doing research, our understanding of the moʻolelo increases and our ability to see our topic within the moʻolelo also increases. Research includes all forms of coming to understand a topic. Reading, interviewing, and observations of the ways that I was able to do research on ʻIeʻie that will be discussed in the next chapter. My research on ʻIeʻie has been beneficial in my analysis of the *Moolelo Kaao Hawaii Laukaieie*,because without researching ʻIeʻie first, I would not have been able to recognize and make connections to the subtle instances that Mose Manu talks about the plant. Whatever your process may be to doing reading a moʻolelo or doing further research, be open to the possibilities of what you can learn.

The fourth step to utilizing moʻolelo is the application step. This is the step where you take the things that you learn and apply them to your life, experience them for yourself, or try to find out if your analysis is correct. This is an ongoing and reoccurring step that in some instances may take a lifetime of trial and error, but the confirmation of the truth of ancestral knowledge that comes through the application step is worth the time you put into applying what you learn.

Ending the process is the fifth and final step of utilizing moʻolelo, to repeat the steps again. By repeating these steps to utilizing moʻolelo, we ensure in our own way that the moʻo

cycle of moʻolelo continues. Perhaps a sixth step could even be added in, to share what you learn, as to ensure that we continue to pass on moʻolelo and the Hawaiian ancestral knowledge within them. Whether we choose the same moʻolelo or a different one does not matter. If we choose the same moʻolelo we can change our focal topic of choice and use the same moʻolelo for a different purpose. If we choose a new moʻolelo but utilize the same topic, our knowledge of that topic will either be confirmed or added to.

If we stop utilizing moʻolelo, the function and cycle of moʻolelo will discontinue and the knowledge found within them, traditional and modern, will be waiwai ʻole, unused therefore not valuable. The five steps to utilizing moʻolelo found in this paper are just one way that we can re-learn the value of moʻolelo and Hawaiian acestral knowledge today. There is so much to learn and gain from moʻolelo, and I hope that this work will show just that.

Chapter 3. ʻIeʻie *Freycinetia* arborea

"A o ui nona keia moolelo, aia oia ke noho mai me kona nani nui".[36]
And the beauty of this story, she is there sitting in all her grand beauty.

In order to see Mose Manu's knowledge of ʻIeʻie within the *Moolelo Kaao Hawaii Laukaieie*, I first needed to have my own knowledge of ʻIeʻie. By coming to know ʻIeʻie I put myself in a position, as Brandy Nālani McDougall says, to receive the kaona or knowledge of ʻIeʻie that Manu entwined within the moʻolelo. To do this, I collected literature sources, conducted interviews, and also made my own observations of ʻIeʻie. Through these efforts I have been able to expand the amount of information provided in single resources on ʻIeʻie, and I have been able to add more depth to my analysis of the *Moolelo Kaao Hawaii Laukaieie*. I found that it is important to have a physically relationship with the places, elements, plants, etc. found within the moʻolelo, specifically when trying to understand moʻolelo and the images they are depicting. Through my observations, I have been able to create a relationship with ʻIeʻie that has helped to conceptualize a deeper understanding of ʻIeʻie through an ancestral perspective.

The first time I spotted ʻIeʻie in person was on a drive over the H3 heading toward Kāneʻohe. My Father in law had mentioned that he saw ʻIeʻie there, and so I searched for her every time I drove over the H3. Finally, I saw her, growing on the trees scattered on the Koʻolau mountain right next to the Tetsuo Harano Tunnels. I was ecstatic to see her for the first time! Although it is a little hard to enjoy her there since you are usually driving at 60mph and are either too scared or embarrassed to pull over on the side of the freeway. My favorite memory of spotting ʻIeʻie is when my sisters and I went looking for her on the Aiea loop trail. We had been told that ʻIeʻie was there on the four-mile loop, but after going about two miles in, I was pretty

[36] Mose Manu, "Moolelo Kaao Hawaii Laukaieie," *Ka Leo o ka Lāhui Buke 2, Helu 84*, January 8, 1894.

disappointed because we had not seen her yet. Then, in the midst of the large Eucalyptus trees, I saw her. "Aia oia ke noho mai me kona nani nui." She was beautiful. We walked a little further and we saw her in abundance growing up trees, over dead trees, and scaling the sides of the mountain. I wondered to myself, "How many of these people running the trail past us know what this plant is!?" And then I realized to myself, even I did not know what ʻIeʻie was or what she looked like just a little while ago. Since then I have come to find, as I hope other people will find, the light that exposed everything in the house of Pokahi and Kaukini, so that we can all enjoy the beauty of ʻIeʻie. The use and knowledge of ʻieʻie is not common among the everyday person, or the everyday Hawaiian. The purpose of this chapter is to introduce ʻieʻie and prepare our minds to recognize Mose Manu's references to her within the *Moolelo Kaao Hawaii Laukaieie*.

Hoʻolauna

ʻIeʻie *Freycinetia arborea* (Figure 3.1 ʻIeʻie) is a species indigenously native to the Hawaiian Islands.[37] The ʻIeʻie plant's genus can be found throughout Polynesia in places like Aotearoa, Samoa, and the Cook Islands where it is called Kiʻekiʻe, *Freycinetia Reineckei*, or *Freycinetia Wilder*.[38] ʻIeʻie is a part of the Pandanaceae family and referred to as the "climbing Pandanace," because of its similarity in looks to other Pandanaceae species such as *hala*, but it's difference in growth as a liana.[39] Some of the most common wordage used when describing ʻIeʻie comes from Mary Kawena Pukui; woody, branching, and climbing.

[37] Mark Merlin, *Hawaiian Forest Plants*, Pacific Guide Books (2005), 37.

[38] Mark Merlin, Interview with the author, August 3, 2018.

[39] Heidi Leianuenue Bornhorst, *Growing Native Hawaiian Plants*, Bess Press (2005), 56-57.
One other recurring descriptive term of ʻieʻie is the French word *liana*.[3939] Merriam-Webster defines liana as, "Any of various usually woody vines especially of tropical rainforests that root in the ground".[39]

Figure 3.1 ‘Ie‘ie

I have found this description of liana to be the most accurate when describing the type of plant that ‘Ie‘ie is.

Ka Home

The ideal home for ʻIeʻie is in the mid to high range mountain ridges at elevations between 1,000 and 4,500 feet (Figure 3.2 Elevationi of ʻIeʻie Aiea Loop Trail above H3).[40] ʻIeʻie thrives in moist environments, and according to Kumulaʻau Sing, she grows best in dark forests with lots of canopy coverage and minimal sunlight.[41] When ʻIeʻie is found in places where there is a lot of sunlight, her growth is stunted and each part of her is smaller than it would be in dark moist forests. I found this evident when I compared ʻIeʻie found on the Waʻahila ridge to ʻIeʻie found on the Aiea loop trail. Waʻahila ridge had very minimal canopy coverage, and while ʻIeʻie was found growing on many ʻŌhiʻa trees here, the ʻIeʻie were miniature, some of the smallest ʻIeʻie plants I have seen on Oʻahu. Aiea loop trail has a little more canopy coverage with tall Eucalyptus trees and Koa trees found sporadically, the ʻIeʻie in this region are midsized to large.

In Aoteraroa, the Kiʻekiʻe *Freycinetia banksii* is described as a "coastal and montane epiphyte".[42] This plant is found both near the coastline and in the mountains as well. In Hawai'i though, it seems to be more accurate to refer to ʻIeʻie as a montane epiphyte as it is only found in mountain regions. ʻIeʻie is known to grow on ʻŌhiʻa, Koa, and Kukui trees. Through my observations, I have found that ʻIeʻie has adapted trees such as Eucalyptus and Strawberry

[40] Mark Merlin, Hawaiian Forest Plants, Pacific Guide Books (2005), 37.

[41] Lloyd Kumulaʻau Sing, interview with author, November 6, 2018. Lloyd Kumulāʻau Sing Jr., *ʻUlana ʻIe Introduction to Hawaiian ʻIeʻie Weaving Puke Haumāna*, 2015.

[42] P.T. Wallace, "Changing usage of kiekie (*Freycinetia banksii*) and challenges to sustainability," in Natural Fibres in Australasia, (Dunedin, New Zealand: University of Otago, 2009) 35. https://www.otago.ac.nz/materials/otago037022.pdf.

Figure 3.2 Elevation of ‘Ie‘ie, Aiea Loop Trail above H3

Guava. It seems as if the later trees sprouted after the initial ʻIeʻie, allowing the ʻIeʻie to simply reach over and attached itself. The corpse and remnants of trees are another common place that ʻIeʻie is found growing over. One misconception of ʻIeʻie it that she needs another plant to grow on in order to survive. ʻIeʻie does not have to grow on other plants to survive. I have found areas where ʻIeʻie is growing up a hillside in what looks more like clumps of bushes. In some of these areas where ʻIeʻie is growing up a hillside or without another plant, the environment is wind-blown, causing ʻIeʻie to cling a little closer to the ground and hillside for protection.[43]

While searching for ʻIeʻie around the island of Oʻahu, I have found that you must first get past the initial thicket of invasive species that covers the first mile to two miles of most hiking trails. Passing the thicket of invasive species, you enter into the native forest, and that is where ʻIeʻie resides. One sign I have found that tells me ʻIeʻie is close by is spotting the Hāpuʻu fern. Each trip that I have taken into the mountain ranges and spotted a Hāpuʻu fern, and within minutes I would come across ʻIeʻie.

Nā Puna O Ka ʻIeʻie

ʻIeʻie is made up of six major parts; root, stem, aerial roots, tufts of leaves, bracts, and fruits. In this section I will go through what is known and written about the different parts of ʻIeʻie as well as what I personally have observed about ʻIeʻie. There is a lot of focus in literature sources about the aerial roots of ʻIeʻie and nearly no one talks about the initial root of ʻIeʻie. I refer to the initial root of ʻIeʻie as the part of the plant whose growth is in the soil of the ground and whose function is to nourish ʻIeʻie. As ʻIeʻie grows, there becomes more than one location of initial roots. Kumulāʻau Sing says that there are times when the aerial root of ʻIeʻie grows

[43] Mark Merlin, Interview with author, August 3, 2018.

from the stem of the plant and reaches down to the ground. Once the aerial root touches the soil, its characteristics change, the root becomes coarse and its function changes into that of an initial root, sprouting a new portion of the plant from it.[44]

From the initial root of ʻIeʻie grows its stem (Figure 3.3 ʻIeʻie Stem). The stem of ʻIeʻie is the portion of the plant that sources refer to when they describe ʻIeʻie as woody. The stem of ʻIeʻie is a hard sturdy wood that grows in what looks like increments, similar to the look of bamboo. On average the diameter of the ʻIeʻie stem is between .5 inch to 2 inches. One author suggests that the stems are ringed, or look incremented because those increments are the "scars of fallen leaves".[45] The stem of the ʻIeʻie can be seen growing in different ways, sometimes it grows straight up and down, at an angel, or even horizontally out. At other times the stem of the ʻIeʻie can be seen wrapping itself around a tree forming itself to the tree in coils. There are two parts of the plant that are formed from the stem of ʻIeʻie; the aerial roots, and the tufts of leaves.

The aerial roots of ʻIeʻie are also known in the Hawaiian language as simply ʻie (Figure 3.4 ʻIeʻie Aerial Rootlets).[46] In the Liliʻuokalani translation of the Kumulipo, the aerial roots of the ʻIeʻie are referred to as "huluhulu ʻieʻie."[47] The word huluhulu describes the aerial roots as the hair of ʻIeʻie, a word fitting for this portion of the plant because of the way the aerial roots fall out of the ʻIeʻie stems like flowing hair. The amount of ʻie found on the stem of the ʻIeʻie

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[44] Lloyd Kumulāʻau Sing, Interview with author, November 6, 2018.

[45] Beatrice H. Krauss, *Plants in Hawaiian Culture*, University of Hawaiʻi Press (1993), 172.

[46] Mary Kawena Pukui, *Hawaiian Dictionary Revised and Enlarged Edition.* ʻIe.

[47] "He Pule Hoolaa Alii," accessed October 22, 2018. http://www.sacred-texts.com/pac/lku/lku02.htm. (huluhulu ʻieʻie guards the Hulu-waena (Grateloupia filicina) a limu with resemblance to the aerial roots of the ʻieʻie).
Martha Warren Beckwith Edited, "The Kumulipo, A Hawaiian Creation Chant," line 107-108, accessed February 18, 2019. http://www.ulukau.org/elib/cgi-bin/library?e=d-0beckwit2-000Sec--11haw-50-20-frameset-book--1-010escapewin&a=d&d=D0&toc=0

Figure 3.4 ‘Ie‘ie Aerial Rootlets

Figure 3.3 ‘Ie‘ie Stem

varies from plant to plant, but on a well-nourished ʻIeʻie, ʻie are abundant. The size and length of the ʻie also vary on the health of the plant, the age of the ʻie, or the height of the tree that an ʻIeʻie is growing around. At times, ʻie function as anchors for the plant as they wrap around and burrow itself into the trunks of trees. ʻIe are strong and durable as they hold the sturdy stem of the ʻIeʻie close to the trees, but there are also ʻie that simply dangle freely from the stem of ʻIeʻie in the air not clinging to anything. The free hanging ʻie are the most sought after ʻie when gathering rootlets to work with.

The screw pine tufts of leaves are a very attractive element of the ʻIeʻie and are also found growing from the ʻIeʻie stems (Figure 3.5 ʻIeʻie Screw Pine Leaves). The tufts start off small, sprouting from the stem, and as they grow they branch off creating a new portion of the stem. The tufts of leaves are layered one on top of the other creating the screw pine effect. The leaves of ʻIeʻie grow in a blade like manner, similar to the leaves of the hala, with small spikes along its edges. The leaves of the ʻIeʻie are smaller and finer than the leaves of the hala tree.

The last two parts that make up ʻIeʻie and are an even more attractive feature of the plant are its flowers and fruits that grow amongst the tufts of leaves. The flowers of ʻIeʻie are called bracts, they are the male part of the plant and is often seen in colors of orange, red, white, and yellow (Figure 3.6 ʻIeʻie Bract Bud & Tuft of Leaves). ʻIeʻie bracts are made of their colorful petals, which are actually leaves, and a group of three or four pods of pollen (Figure 3.7 ʻIeʻie Male Bract). Bellow the pollen at the base of the bract, a nectar can be found that attracts pollinators to the plant.[48]

[48] Mark Merlin, Interview with author, August 3, 2018.

Figure 3.5 ‘Ie‘ie Screw Pine Leaves

Figure 3.6 ‘Ie‘ie Bract Bud & Tuft of Leaves

Figure 3.7 ‘Ie‘ie Male Bract

Figure 3.8 ‘Ie‘ie Female Fruit

The fruit of ʻIeʻie is the female part of the plant (Figure 3.8 ʻIeʻie Female Fruit). The fruit is a cone shaped compound made up of hundreds of ovaries. The female fruit is described by one author as "a spike crowded [fruit] with orange, pulpy, many-seeded berries".[49] It is possible to find both the male and the female parts of ʻIeʻie in the same patch.[50] In the Hawaiian language, these male and female parts are referred to as *pua kaʻie*, the blossom of the ʻIeʻie.[51] Another possible name for the male bracts of ʻIeʻie is *Hīnano*, which is the same name used when referring to the bracts of the Pandanus' male flower.[52] One author suggest that ʻIeʻie can be propagated by pollination or from cuttings.[53]

Ka Hana A Ka ʻIeʻie

ʻIeʻie was a common plant used in the day to day life of our Hawaiian ancestors, its uses range from religious purposes to everyday tools and artifacts.[54] Beatrice H. Krauss is the author of *Plants in Hawaiian Culture.* In her work, Krauss includes plants that were used throughout the Hawaiian culture. She mentions the use of ʻIeʻie in five out of her twelve chapters: Fishing, Musical Instruments, Canoes, Wearing Apparel, and Religion. Krauss' work is one example that shows the variety of ways ʻIeʻie can be used and its significance in the Hawaiian culture.

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[49] Beatrice H. Krauss, *Plants in Hawaiian Culture*, 172.

[50] Lloyd Kumulāʻau Sing, Interview with author, November 6, 2018.

[51] Mary Kawena Pukui, *Hawaiian Dictionary Revised and Enlarged Edition*.

[52] Mark Merlin, Interview with author, August 3, 2018.

[53] Heidi Leianuenue Bornhorst, *Growing Native Hawaiian Plants*, 56-57.

[54] Isabella Abbott, Dorothy Barrere, Heidi Bornhorst, June Gutmanis, Beatrice Krauss, Mark Merlin, Catherine Summers. All of these authors offer their own insights to the uses of ʻieʻie.

As previously stated, the most useful and commonly used part of ʻIeʻie are its aerial roots. The best season for harvesting ʻie is in the summer months, when the day is clear and the weather dry, making sure that the ground is safe for traveling.[55] Ideally, ʻie will be cut from the stem of the ʻIeʻie, but there are times when the ʻie is attached to the stem much too high in a tree, and in those cases the ʻie will be cut at its highest reachable point.[56] To avoid over harvesting, the best practice is to gather ʻie from more than one location, only taking what you need. Creating portable bundles of ʻie that can be gathered on your way out of the forest is a useful technique to remember when harvesting too.[57] Other protocols that should be considered when harvesting any portion of ʻIeʻie are:

- Ask for permission to enter into the forest
- Ask for protection while harvesting
- Leave the area better than when you arrived
- Give thanks for the gift of knowledge and the harvest you collected

After harvesting ʻie, the next step is to prepare the rootlet for use. Many of the descriptions that explain the process of making items with ʻie start with the softening of the rootlets. To soften ʻie the rootlets can either be placed in an imu until pliable, or soaked in water. If needed, ʻie could be softened further by beating them. Literature sources write that once ʻie were softened and pliable they would be debarked, and then the rootlets would be split down the middle allowing

[55] Lloyd Kumulaʻau Sing, interview with author, November 6, 2018. Lloyd Kumulāʻau Sing Jr., *ʻUlana ʻIe Introduction to Hawaiian ʻIeʻie Weaving Puke Haumāna*, 2015.

[56] Ibid.

[57] Ibid.

for more pliability and intricate work to be achieved.[58] ʻIeʻie practitioner Kumulāʻau Sing however will debark his ʻie before soaking them in water. He also mentions that debarking ʻie first is the best practice if you plan on dying the rootlets because the bark will interfere with the dying process.[59] While the details of how to weave with ʻIeʻie is not provided in this work, there are other works that provide details on the weaving process. *Arts and Crafts of Hawaiʻi* is one source that discusses weaving with ʻie.

The most basic items made from ʻie are called hīnaʻi.[60] These hīnaʻi were wicker baskets and fish traps used by both males and females. The Hawaiian hīnaʻi have been said to, "surpass any twined work using similar material in the rest of Polynesia".[61] Hīnaʻi made with ʻIeʻie came in a variety of shapes and sizes. Some hīnaʻi were shaped about gourd bowls as a protective casing, while others were made to hold items such as clothing or fish nets. Fish traps were made with both split ʻie and whole ʻie, the difference being that the whole ʻie made coarser fish traps.[62] Men and women used hīnaʻi for fishing in the reef for small to medium sized fish such as hīnālea.[63] Another type of hīnaʻi made were specifically for carrying fish and shellfish.

Wearing apparel is another common usage that ʻIeʻie is known to be used for. Many of the regalia of the aliʻi, or articles that they would adorn themselves with, had frames that were

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[58] Ibid.; Catherine C. Summers, Material Culture The J.S. Emerson Collection of Hawaiian Artifacts, Bishop Museum (1999), 17.

[59] Lloyd Kumulāʻau Sing, Interview with author, November 6, 2018.

[60] Mary Kawena Pukui, *Hawaiian Dictionary Revised and Enlarged Edition.* Hīnaʻi.

[61] Isabella Aiona Abbott, *Lāʻau Hawaiʻi Traditional Hawaiian Uses of Plants*, Bishop Museum Press (1992), 75-76.

[62] Ibid, 84.

[63] Ibid.

Figure 3.9 ʻIeʻie Mahiʻole and Kiʻi crafted by Lloyd Kumulaʻau Sing

woven with ʻIeʻie. ʻAhuʻula, mahiole, akua hulu manu, as well as parts of aliʻi kāhili each are known to have been crafted using ʻIeʻie within their framework (Figure 3.9 ʻIeʻie Mahiʻole and Kiʻi crafted by Lloyd Kumulaʻau Sing).[64]

Religiously ʻIeʻie was a scared plant, especially in the hula world. ʻIeʻie is one of the plants that is placed upon a hālau hula's kuahu hula or hula alter.[65] ʻIeʻie was also used in the creation of hula implements, musical instruments, and cordage. According to kumu hula Nona Beamer, ʻIeʻie was used to create the framework of ʻuliʻuli. Aunty Nona also explains that ʻIeʻie was an important aspect of hula and chosen to decorate the hula alter with because of its characteristics. For example, when woven into a framework, ʻIeʻie symbolizes the foundation of the hālau training.[66] Just as a framework needs to be made in order to create a mahiole, the basic training of hula students is the foundation that kumu hula are able to build upon. Some other thoughts on the symbolism of ʻIeʻie and why it is important to hula include, achievement; climbing and reaching for your highest potential, just as the ʻIeʻie strives to climb to the tops of the trees to find sunlight. ʻIeʻie is also one of the last plants to grow in a native forest, and represents a flourishing forest, a thus is symbolic of a flourishing hālau.[67]

ʻIeʻie is a plant that has been forgotten over time, and I believe after talking with people about her and coming to know her for myself that ʻIeʻie has been forgotten because she is no longer needed. Hīnaʻi have been replaced with modern containers and nets, mahiole and other

[64] Aliʻi feathered capes, aliʻi feathered or sometimes non feathered helmets, aliʻi feathered god images, aliʻi feathered ensigns.

[65] Heidi Leianuenue Bornhorst, Growing Native Hawaiian Plants, 56-57.

[66] Nona Beamer, "Na Mea Kanu Waiwai O Ka Hula (Valued plants of the hula)," Hula Preservation Society - Nona Beamer Collection, viewed October 29, 2018.

[67] Interview with Pomaikaʻi Krueger February 15, 2019.

artifacts are now made with rattan, or do not have a woven frame at all, and the craft of weaving is remembered by only a handful of hands. The easiness of modernity has created a divide between people, nature, and crafts, and there is no longer a necessity to have ʻIeʻie as a foundational framework in everyday life. ʻIeʻie was a tool that was used by both commoner and aliʻi in Hawaiʻi, it was a tool that represented foundations, and it should be a plant that is remembered today as a fundamental plant within the Hawaiian culture.

Chapter 4. Analysis of Moolelo Kaao Hawaii Laukaieie

One of my favorite things about ʻōlelo Hawaiʻi is the fact that Hawaiian language has layers; a single word, phrase, or song in ʻōlelo Hawaiʻi can have a mutiplicity of meanings. For example the word ʻōlelo. Some of the definitions of ʻōlelo include language, a word, a quotation, or a term, as well as to talk or converse.[68] Like many Hawaiian words, the meaning of ʻōlelo depends on context in which the word is found. When I use ʻōlelo at the beginning of this paragraph, I am referring to the meaning of ʻōlelo as language, specifically, the Hawaiian language. If I were to use the word ʻōlelo in a sentence it could look like this: Ua ʻōlelo iā Keanupōhina e hele ana ʻo ia i ke kula no ka ʻōlelo ʻana i ka ʻōlelo Hawaiʻi. The first usage of the word ʻōlelo in this example would be as "said, mentioned, or stated". The second usage would be "to speak". The final usage of ʻōlelo would be as "language"; Keanupōhina said he is going to school to speak the Hawaiian language. Within this analysis of this portion of the *Moolelo Kaao Hawaii Laukaieie* I search for these layers of meaning and specifically search for layers that pertain to ʻIeʻie. By untwining these layers of meaning in search for ancestral knowledge about ʻIeʻie my analysis strives to answer my research question, what can an analysis of the *Moolelo Kaao Hawaii Laukaieie* teach about ʻIeʻie and how can it demonstrate using moʻolelo to re-learn Hawaiian ancestral knowledge.

The setting of the *Moolelo Kaao Hawaii Laukaieie* starts off in Waipiʻo Hawaiʻi, and eventually moves through the other islands in the archepeligo of the Hawaiian islands expanding to Kauaʻi and Niʻihau. In the beginning, Mose Manu introduces the parents of Laukaʻieʻie, Koaʻekea the father, Kaholoakuaiwa the mother. Pōkahi is the sister of Koaʻekea and becomes the hānai mother of Laukaʻieʻie, Kaukini is Pōkahi's husband, the hānai father of Laukaʻieʻie. At

[68] Mary Kawena Pukui.

her birth Laukaʻieʻie was born before her brother Hiʻilawe on the night of Kūkolu. Born as an unrecognizable being in the form of her mothers birth discharge, Koaʻekea unknowingly tossed Laukaʻieʻie into the stream and returned into his home to his wife giving birth to Hiʻilawe. As Koaʻekea placed Laukaʻieʻie into the stream, lighting struck and dark clouds rolled in, but these signs were thought to be for Hiʻilawe. Pōkahi and Kaukini, after helping in the labor and birth of Hiʻilawe, asked Koaʻekea if they could take Hiʻilawe as their own because Pōkahi was unable to bare children and she desired one so deeply. Koaʻekea denied this request by his sister because he had already told his wife that if they had a girl, then they would give her away to family, but if they had a boy, they would keep him and raise him as their own. Hinauluohia, a forest goddess, watched all of these events take place, and she took the discharge in the stream who we know becomes Laukaʻieʻie and cares for her. Hinauluohia then instructs Pōkahi in a dream that she would give Pōkahi a daughter, but Pōkahi must follow all of her commands before she can recieve her hānai daughter. After witnessing beautiful events and patiently waiting for the time that they can recieve their hānai, Pōkahi and Kaukini are blessed with the presence of Laukaʻieʻie and serve her as their aliʻi. Laukaʻieʻie makes many friends with the plants, creatures, and other elements in the forest. Eventually Laukaʻieʻie has a dream of a handsome man, Kawelonaʻakalailehua of Kauaʻi, and asked which of her forest friends would go and fetch him for her. Pupukanikeoe and Makanikeoe were the friends chosen to fetch this handsome man for Laukaʻieʻie, and Makanikeoe becomes the main character who travels through the Hawaiian archipelago, encountering and people and places along his way. My summary here of the *Moolelo Kaao Hawaii Laukaieie* is a very brief, undetailed, and is in no way a complete account

of Mose Manu's moʻolelo, however, I hope that it serves as a foundation for the readers of this analysis to help them understand the moʻolelo's storyline and my analysis.[69]

My analysis of this moʻolelo covers the birth of Laukaʻieʻie and concludes after Pupukanioe and Makanikeoe leave on their huakaʻi on behalf of Laukaʻieʻie. I chose to divide the analysis into three subtopics, mele and oli, segments and phrases, and finally individual words. Mele and oli are important because they often transcend their usage in a single moʻolelo. Segments and phrases depict images, experiences, and characteristics of elements within the moʻolelo that hold ancestral knowledge. Finally, significant vocabulary words found in the *Moolelo Kaao Hawaii Laukaieie* show Mose Manu's use of diction to purposefully utilize words and names to convey multiple meanings, thus storing more ancestral knowledge within the moʻolelo.

Analysis of Mele and Oli

I have found that mele and oli are important because they often transcend their usage in a single moʻolelo because of the way that storytellers are able to utilize them. Mele and oli are reused by authors where they are best suited to help describe a scene, a person, or an experience. For example, Mose Manu uses the oli "Ike iā Kaukini he lawaiʻa manu" to introduce the characters Kaukini and Pokahi. The same oli is referenced again in the newspaper *Ka Naʻi Aupuni* as a part of "Ka Moolelo O Kamehameha I" as the canoes in the moʻolelo reach the area called Pokahi.[70] In this case, the oli is used to acknowlege the past while helping to explain about the setting of the story and its history.

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[69] I have yet to find the ending of the *Moolelo Kaao Hawaii Laukaieie* as the publication of the moʻolelo in Ka Leo O Ka Lahui is no longer available online after June 28, 1895 and in Ka Oiaio after September 13, 1895. I continue to look for these missing issues.

[70] Ka Naʻi Aupuni, "Ka Moolelo O Kamehameha I," *Ka Naʻi Aupuni*, December 27, 1905, 4.

Ike iā Kaukini

Within the *Moolelo Kaao Hawaii Laukaieie*, the oli "ʻIke iā Kaukini he lawaiʻa manu" is used as an introduction to Pōkahi and Kaukini, the hānai parents of Laukaʻieʻie. Through this oli, we gain additional insight into these characters, and ultimately gain an understanding of why they were chosen to be the guardians of Laukaʻieʻie.

"Ike ia Kaukini he lawaiʻa manu,	Seen is Kaukini a bird catcher
He upena kuu i ka neo ko Pokahi	Pokahi's net is left bare/empty
Ua hoʻopuni i ka ʻohu na Kikepa	Mist surrounds like a tapa cloth
	(The mist is surrounding Kikepa)
Ke naʻi ala i ka luna o Kaʻauwana	Conquering the top of Kaʻauwana
O Kauahi ke kapeku e hei ai	Kauahi splashes to catch/ensnare in a net
Ka iʻa manu o Puawaliʻi	The birds of Puawaliʻi
O ke aliʻi wale no kaʻu makemake	An aliʻi is the only one I desire
O ka luhi o maua me ia nei	The burden that comes with it
O ko makou lealea no ia, ua i-ke-a-"[71]	It is our happiness; it is known

This oli is filled with imagery and kaona, some of which is past my understanding. However, here I will share what I can pertaining to the content of this oli through my analysis. First, we know that Kaukini is the husband of Pōkahi, and through the moʻolelo we know that Pōkahi is the sister of Koaʻekea. In the moʻolelo, and again in this oli, we learn that Kaukini is a bird catcher. As a bird catcher Kaukini would occupationally spend a lot of time in the forest, full of trees and native plants that once were filled with the native birds of Hawaiʻi. Along with telling us where Koaʻekea spends a lot of his time as a bird catcher, the description of mist

[71] Mose Manu, "He Moolelo Kaao Hawaii Laukaieie," in Nupepa Ka Oiaio, (Honolulu, January 5, 1894,) Buke 5, Helu 1.

covering the mountain in this oli adds to the illustration of this environment. Cool, moist, and at a higher elevation, the environment that Koa‘ekea and other bird catchers of the time would have spent their time in catching birds would have been the ideal environment for ‘Ie‘ie to grow as well.

Aside from learning about Koa‘ekea, we also learn from this oli that Pokahi is his wife and that she resides in the mountain with him. The oli says that Pokahi's net is left bare or empty. Literally this line says that Pokahi has caught no birds, but figuratively the meaning of this line in the oli is that Pokahi is unable to bare children. The couple's desire to have a child is also shown in this oli through the line "An ali‘i is the only one I desire," and the use of the word "luhi." Mary Kawena Pukui gives two definitions of this word, the most commonly known is as burdensome or tired. The second definition of luhi that is not as often used is as, "A child or other person tended and raised with devoted care.[72] This second definition teaches of the desire that Kaukini and Pōkahi have for a child in their life, someone that they can care for and raise as their own. In his research on this mele Kīhei de Silva writes, "Their devotion to Lauka’ie’ie speaks, on a larger scale, of dedicated service to a person or ideal of great value: *‘o ke ali’i wale nō kā lāua makemake* ("to serve this chief is their only desire"). The mele characterizes service of this sort as *luhi* (“laborious...to care for and attend with affection”) and *le‘ale‘a* (“delightful”). It might be exhausting, but it is always inspired and rejuvenated by love, and it is always its own best reward".[73] Seeing the desire of Kaukini and Pōkahi, it is no wonder that Hinauluohia chose these two characters to care for Lauka‘ie‘ie, as their lives were already placed in a setting that would be beneficial for Lauka‘ie‘ie's growth.

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[72] Mary Kawena Pukui, *Hawaiian Language Dictionary*. Luhi.

[73] Kīhei de Silva, "‘Ike iā Kaukini he Lawaia Manu," (2000). http://www.halaumohalailima.com/HMI/Ike_ia_Kaukini.html

In a similar manner to the devoted care that it takes to raise a child, looking at the artifacts made from ʻIeʻie we can see the time and love that were put into twinning together each section. Delicate and intricate hinaʻi, shaped mahiʻole foundations, and elegant ʻahu ʻula, are each items that take time and effort to complete. From gathering the ʻIeʻie rootlets, preparing them, and then weaving each piece together, we can see the luhi, the burden of this type of work. We can also see the outcome of that luhi, being beautiful craftsmanship and leʻaleʻa in what has been created. This oli shows the love and dedication that a person should have for their aliʻi, their children, and likewise the love and dedication that we should have in the work that we do whether it be caring for our plants, ʻāina, kai, or other creations that our ancestors cherished.

E iho e Laukaʻieʻie

Throughout the moʻolelo, Pōkahi is a great example of the characteristic we should all atain when carring for a person, place, or thing. For example, Pōkahi's willingness to go straight away to the stream that Hinauluʻōhiʻa directs her to after awakening from her vision. While approaching the stream, Pōkahi sees a red mist appear above the water, and then she hears the voice of a woman chanting;

“Aia la o ka maka o ka Uwila Maka	There in the eye of the lighting is
onohi ula i Keaopolohiwa	the red rainbow segment of Keaopolohiwa
He malihini na ka Punohu Ula	A guest of the red rising mist
Na ke Anuenue me ka Ua-koko	Of the rainbow and the low-lying rainbow
No ka lewa nuu me ka lewa lani	Of the heavens reached by the birds and the highest of heavens
He kama nau e Liawahine -e iho-e	You are a child of Liawahine
E iho e Laukaieie e Laukieleula	Descend Laukaieie, Laukieleula

E iho o Hinauluohia	Descended of Hinauluohia
Kuu mai ou kino ala o uka nei la e-."	Release your body, arise here in the uplands-.

Mose Manu writes that after hearing this oli, Pōkahi remembered all of the words chanted straight away. The words that were chanted in this oli are an introduction of Laukaʻieʻie, and they describe the miraculous events surrounding her birth. This oli also acts as a call for Laukaʻieʻie to come forth into her bodily form. The reference of lighting, red mist, a rainbow, and a low-lying rainbow in the first lines of this oli signify the presence or birth of an akua. In the moʻolelo we are also made aware of these omens when Koaʻekea unknowingly places Laukaʻieʻie into the stream and dark clouds along with lighting appear.

The oli then refers to Laukaʻieʻie as a malihini, a guest of the aforementioned red mist, rainbow, and low-lying rainbow. We learn that this guest is Laukaʻieʻie herself. Then we learn that Laukaʻieʻie is from the highest of heavens that are reached by the birds. Thinking of the depiction of the highest heavens and where that might be in relation to ʻIeʻie, and the setting of this moʻolelo, I think of the tall, steep mountains of Waipiʻo that reach up into the heavens. I also think of standing at the base of a tree and looking up to its peak that reaches up into heaven. These same places that are being described are also places where ʻIeʻie is found, thus making the heavens where Laukaʻieʻie is from suitable for her as a goddess, and also as a plant.

This oli next transitions from depicting Laukaʻieʻie's current state as an unrecognizable object into who she is and what she is to become. First, the oli calls Laukaʻieʻie a child of Liʻawahine who is a goddess of the forest.[74] Second, the oli calls for Laukaʻieʻie and Laukieleʻula to descend as descendants of Hinauluʻōhiʻa, another goddess of the forest. By

[74] Mary Kawena Pukui, first edition dictionary glossary, "Liawahine: Kukui blossoms used as medicine, named for a woodland goddess".

describing Laukaʻieʻie as a descendent of these forest goddess', we can imagine that her characteristics are similar to those of Liʻawahine and Hinauluʻōhiʻa. In the moʻolelo, Mose Manu describes the features of Hinauluʻōhiʻa in Pōkahi's first vision of her saying, "A beautiful woman came in person, dark skin, her body covered with the leaves of the wild forest fragrances of the mountain, from the top of her head and down to the soles of her feet."[75] Finally, the oli calls to Laukaʻieʻie to release her bodily form in the uplands. All of these lines referring to in their own ways to the beauty of Laukaʻieʻie but also to the beauty of ʻIeʻie in the uplands of the forest that is surrounded by the leaves of the trees and plants around her. The use of this oli as an introduction to Laukaʻieʻie teaches us about her character. Laukaʻieʻie is an akua, also referred to as a goddess of the forest, Laukaʻieʻie has the ability to transform her body, and lastly, Laukaʻieʻie's place is in the uplands of the forest.

Laukaʻieʻie

Hinauluʻōhiʻa plays a tremendous role in the upbringing of Laukaʻieʻie in this portion of the moʻolelo. Hinauluʻōhiʻa not only saves Laukaʻieʻie from the stream she was thrown into, but she also raises her to become the goddess she is when she arrives to live with Pōkahi and Kaukini. We see some of the way that Hinauluʻōhiʻa has nurtured Laukaʻieʻie as Hinauluʻōhiʻa and her husband Kūkaʻōhiʻa arrive outside of the home of Pōkahi and Kaukini. In a similar fashion to the first oli, this oli is also a call to Laukaʻieʻie. However, in these lines Hinauluʻōhiʻa is calling to Laukaʻieʻie as a welcome and an invitation for her to enter her new home with Pōkahi and Kaukini.

"E hea aku ana au ia oe e Liawahine	I call to you Liawahine
Ia oe e Laukaieie	To you Laukaieie

[75] Mose Manu, Ka Leo O Ka Lahui, Buke 2, Helu 847, 4 Ianuali 1894.

Na kino lau ou i kaaahele	Your body forms that travel
O na wahine i ka mauna i ke kualono	The women on the mountain, on the ridge
I ka he - i i ka manowai la e - e	Rain is the source of water
E iho e ka lama ku pali	Descend hardwood trees standing on the cliffs
E iho e Lauakoakolea e Laukapalai	Descend Lauakoakolea, Laukapalai
E iho e ka Punohu e ka Ua-koko	Descend rainbow, red mist
Ka Ua-koko aweawe ula i ka ili o ka wai	The strips of red rainbow on the surface of the water
O Maheanu o ka maka o ka Opua	Growing less distinct the eyes of the clouds
Pu-a mai ana ko aloha io‘u nei	Your love is gathered by me
E hoi mai e Laukaieie – eia ko hale."	Come in Laukaieie - this is your home.

Hinauluohia begins this oli by calling to Lauka‘ie‘ie, to her "rootlet body forms that travel". This line describes the aerial roots of the liana as its rootlets disperse. The aerial roots of ‘Ie‘ie grow along the stem of the liana in various directions. These aerial roots help ‘Ie‘ie to travel up trees and over the ground. In the next line of the oli, "The women of the mountain and the ridges," Hinauluohia is refering to Lauka‘ie‘ie and Li‘awahine, being goddess of the forest and specifically from the mountain and the ridges of the mountains. At the same time that this line tells us where these women are from, the line also tells us where ‘Ie‘ie is found, growing commonly in the upper regions of mountain ridges.

In the middle of Hinauluohia's oli, she calls for the hardwood trees along with the leaves of the Kolea and Palai to join Lauka‘ie‘ie. These lines give mention to the ecosystem of Hawai‘i and the environment where ‘Ie‘ie is found. ‘Ie‘ie strives in areas that are high in elevation, moist, and in this same environment hardwood Koa trees and Palai ferns are known to grow. Then, to

end her oli, Hinauluohia calls for Laukaʻieʻie to enter her new home which we will later see is also filled with plants from the forest to welcome her.

Waipiʻo

Place is a very important concept in the minds of our Hawaiian ancestors. A persons place in the world, where they live, where they are, where they will go, are all significant. What a place looks like, feels like, or the elements that a place holds are all important in the minds of our Hawaiian ancestors, and each can be used symbolically in mele and in moʻolelo. One example of this importance of place that Mose Manu shows within the *Moolelo Kaao Hawaii Laukaieie* is through the mele *Maikaʻi Waipiʻo*. This mele was written by Princess Miriam Likelike. Written for Queen Emma, *Maikaʻi Waipiʻo* speaks of the beauty of Waipiʻo that reminded Princess Miriam of the beauty of Queen Emma.[76]

Mose Manu uses this mele to introduce Waipiʻo Hawaiʻi, the introductary setting of the moʻolelo. Mose Manu's selection of this mele serves as a depiction of Waipiʻo for readers, but the use of this mele also acknowledges the importance of remembering this mele for the Hawaiian community, and acts as an introduction to the characters Koaʻekea and Kaholoakuaʻiwa, the birth parents of Laukaʻieʻie.

"Maikai Waipio ke alolua na pali	Pleasant Waipio the cliffs facing each other
e poai a puni -- a hapa makai	encircled and enclosed -- half by the sea
Pihoihoi i ka piiʻna o Koaekea	Pihoihoi is the climb to Koaekea
Piʻi no a hoʻomau i Kaholoakuaiwa".[77]	Climbing and continuing to Kaholoakuaiwa

[76] Princess Miriam Likelike, *Maikaʻi Waipiʻo*, Huapala, accessed 25 March 2019. https://www.huapala.org/Mai/Maikai_Waipio.html.
[77] Mose Manu, "He Moolelo Kaao Hawaii Laukaieie," in Nupepa Ka Oiaio, (Honolulu, January 5, 1894,) Buke 5, Helu 1.

The first line of this mele became a phrase that was used when referring to Waipiʻo in Hawaiian language newspapers of the time. As such, it was fitting for Mose Manu to also refer to this mele as he created the setting for his moʻolelo. Describing the valley walls of Waipiʻo, this first line of the mele calls the valley walls tall sheer cliffs. Anyone who was familiar with this place, upon hearing this line of mele would be able to see in their minds eye the valley walls that extend into the heavens and face each other creating Waipiʻo valley.

The last two lines of this mele speak of climbing, as in hiking or going upward on a mountain. First, you climb to Koaʻekea, then if you continue on, you climb to Kaholoakuaiwa. According to the moʻolelo, Koaʻekea and Kaholoakuaiwa are natives of this land Waipiʻo, and their families lived in the valley for genereations. Along with being the birth parents of Laukaʻieʻie in this moʻolelo, Koaʻekea and Kaholoakuaiwa are also place names of cliffs in Waipiʻo. [78]

The usage of this mele by Mose Manu to describe a setting, characters, and give remembrance to a song written by an aliʻi is a good example how Hawaiian authors were able to share and preserve Hawaiian ancestral knowledge through story telling and sharing moʻolelo. Mele and oli hold so many layers of kaona, which make their usage in moʻolelo even more vital to understanding the ancestral knowledge stored in these moʻolelo. One question that I might add to this analysis is, why were these names, Koaʻekea and Kaholoakuaʻiwa, chosen to be the birth parents of Laukaʻieʻie, and could their place names be significant to ʻIeʻie?

[78] Mary Kawena Pukui, Samuel H. Elbert, and Esther T. Mookini, *Place Names of Hawai'i Revised & expanded edition*, (Honolulu: University of Hawaii Press, 1974), 65 & 114. This source shows evidence that Kaholoakuaiwa (65) and Koaekea (114) are indeed cliffs located on the side of Waipiʻo, Hamakua, Hawaiʻi.

Analysis of Segments and Phrases

Throughout his narrative Mose Manu provides segements and phrases that depict images, experiences, and characteristics of elements within the moʻolelo. I have found that searching for these depictions has given me greater access to ancestral knowledge and ancestral perspective entwined within this moʻolelo. While mele and oli have the potential to tell an entire story on their own, the narrative that comes before and after mele and oli act as explanations for the stories within the mele and oli. Mose Manu's detailed descriptions of the events occuring within this moʻolelo help us re-learn how our ancestors saw ʻIeʻie.

The first segment that I would like to share occurs in the moʻolelo at the conclusion of the introductory oli of Laukaʻieʻie and following Pōkahi's arrival at the stream where she was directed by Hinauluʻōhiʻa. The segment describes the events that occur at the closing of oli.

> "He manawa loihi keia a ianei e nana nei, aole no hoi i ukali mai kaua kane mahope, aole no hoi kekahi mea kino kanaka e ae, a iaia no e nanea ana, ike aku la oia i kekahi kumu Ohia nui e oili ae ana mailoko ae o ua kiowai nei me kona mau lala me ka lau i hele a luhiehu i na pua lehua. ke hele ala a ula pu ka ili o ka wai ke nana aku. A ike pu aku la no hoi oia i na manu Iiwi ai pua lehua e pohai ana mawaho ae o na lala o ua kumu lehua nei, ke huipu ia ka ula o ko lakou mau hulu me ko na pua lehua. Auwe ka nani e-!
> Ke ninau iho la paha kou manao e ka mea heluhelu no keia mau ouli hoopahaohao noonoo, a oia keia o kekahi kino pahaohao ia a Hinauluohia, a o ka wai o ka pua lehua oia ka waiu o ua kaikamahine ala iluna o ka iliwai.".[79]
> A short time after she saw these things, her husband followed after her, and not another human was around. She became fascinated, seeing a large Ohia tree arise from within that aforementioned water hole with her branches and leaves becoming festooned with lehua flowers, watching the surface of the water rise and become red. And she also saw Iiwi birds eating (sucking nectar from) the lehua flowers gathering around outside of the branches of this lehua tree, the gathering of the red of their feathers with the lehua flowers. So Beautiful!
> You might be asking in your thoughts reader about this mystifying sign, and that this is a mysterious body of Hinauluohia, and the nectar of the lehua flower is the milk of this girl about the surface of the water.

[79] Mose Manu, "Moolelo Kaao Hawaii Laukaieie," Unuhi 4.

This segment of the moʻolelo is a great first example of a mental image and ancestral perspective found within the moʻolelo. The two main images found in this segment are ʻŌhiʻa Lehua, and ʻIʻiwi. Mose Manu begins by painting a picture of a beautiful ʻŌhiʻa Lehua tree filled with red lehua flowers. We know that this tree is mystical because it comes to full fruition out of a stream before Pōkahi's eyes, and then later returns into the stream as if nothing had ever happened. With the description of a ladened ʻŌhiʻa Lehua tree comes an entire realm of ancestral knowledge that pertains to this particular plant. Linking back to the oli "Laukaʻieʻie" calling for the hardwood trees to descend, ʻŌhiʻa Lehua is included with those hardwood trees that are called upon.[80]

The second image that Manu describes is an abundance of ʻIʻiwi birds sucking the nectar from lehua flowers. ʻIʻiwi are Scarlet Hawaiian honey creepers and are known to dwell in the mountains of the Hawaiian islands.[81] The red feathers of ʻIʻiwi were collected by bird catchers and used in the making of feather work articles such as ahuʻula, mahiʻole, lei hulu, and many other feather work items.[82]

As we envision in our mind's eye the red of the lehua and the red of the ʻIʻiwi feathers that correspond with the red mist and rainbow that lingers above the stream where Laukaʻieʻie dwells, we see an image that our ancestors once saw. An image that is not as often seen today, but can be seen because of the images portrayed within moʻolelo. Each of these images take us to the forest where the ʻŌhiʻa Lehua and ʻIʻiwi dwell. These magical images are not just beautiful in sight but they are also functional. Mose Manu teaches us that the nectar of the lehua

[80] Mary Kawena Pukui, *Hawaiian Dictionary*, 199. Lehua.

[81] William T. Brigham, *Hawaiian Feather Work*, (Honolulu: Hawaiian Islands, 1899) 10.
[82] Mary Kawena Pukui, *Hawaiian Dictionary*, 96. ʻIʻiwi

flower is not only food for the ʻIʻiwi birds but also the milk that feeds Laukaʻieʻie. There is a connection here between the ʻŌhiʻa, ʻIʻiwi, and ʻIeʻie in the way that these three elements operate in a Hawaiian world. The ʻŌhiʻa provides food for ʻIʻiwi and as a foundation for ʻIeʻie to grow. ʻIʻiwi act as polinators and produce featheres that are used by Hawaiians who utilized ʻIeʻie to create beautiful works of art.

Mose Manu paints another picture for us when he describes seeing ʻIeʻie for the first time. The segment is found in the moʻolelo as Pōkahi and Kaukini lay their eyes upon their hānai daughter Laukaʻieʻie in her bodily form for the very first time.

> "I ke kuu ana iho o kela leo kamahao, ua ho-a koke aku la o Kaukini i ke kukui, a ahuwale aku la na mea a pau o loko o ka hale i ko laua nei mau maka, ua ike aku la laua nei i kekahi kumu laau Halapepe ma na aoao o ka hikiee, a he kumu ohia lehua ke ku mai ana mahope, ua hele kona mau lala a luluu i na pua lehua, a o ui nona keia moolelo, aia oia ke noho mai me kona nani nui".[83]
> When those commands were finished, Kaukini ignited a light, and everything in the house was exposed to their eyes, they saw a Halapepe tree on the sides of the couch, and an ohia lehua tree stood behind it, its branches laden with lehua flowers, and the beauty of this story, she is there sitting in all her grand beauty.

Through this passage we not only see the beauty of Laukaʻieʻie in this moʻolelo, but we also see the beauty of ʻIeʻie through the eyes of Mose Manu and the Hawaiian ancestors of the time. In this depiction Manu first mentions two Halapepe trees. Halapepe is a native tree whose look is similar to ʻIeʻie as it has narrow leaves that grow in tufts.[84] Halapepe grows at a slightly lower elevation than ʻIeʻie, but it is included along with ʻIeʻie and ʻŌhiʻa as one of the plants that is placed on the kuahu hula. The imagery of two Halapepe trees on either side of the couch where

[83] Mose Manu, "He Moolelo Kaao Hawaii Laukaieie," in Ka Leo o ka Lahui Buke 2, Helu 849, January 8 1894, (issue 5).

[84] Mary Kawena Pukui, *Hawaiian Dictionary*, 51. Halapepe.

Laukaʻieʻie sits is a stunning one because the look of Halapepe is very similar to the look of kāhili, feather standards which are symbolic of royalty.[85]

Next Manu again describes an ʻOhiʻa tree laden down with flowers. However, unlike the first ʻŌhiʻa tree that was the dominate image being portrayed, this ʻŌhiʻa tree stands behind the couch of Laukaʻieʻie. The imagery presented in this segment reminded me of my experience coming across ʻIeʻie for the first time. As I walked through the forest I saw in the mist of all the trees and other plants my very first ʻIeʻie plant. Just as Laukaʻieʻie was the focal point as she sat amongst the Halapepe and ʻŌhiʻa tree, so too is ʻIeʻie a focal point in the forest because she stands out growing about a trees or across mountain ridges in all her grand beauty.

As Hinauluʻōhiʻa and Kūkaʻōhiʻa bring Laukaʻieʻie to the home of Pōkahi and Kaukini, they leave them with directions of how to care for their hānai. Appearing in the moʻolelo directly following the oli performed by Hinauluʻōhiʻa to welcome Laukaʻieʻie into her home Mose Manu writes,

> "I ka pau ana o keia oli, ike aku la o Pokahi ae o na lau nahelehele aala a pau o ke kuahiwi ke hele ala a piha pu ka hikiee o ka mea nona keia moolelo e noho ana, me he la e i okoa mai ana no".[86]
> At the ending of this chant, Pokahi saw all of the the fragrant forest leaves of the mountain come and fill the couch of the one this story is for to sit, as if there was no other greater.

While this phrase does not specifically name the fragrant forest leaves that fill the couch where Laukaʻieʻie sits, the phrase does add to the imagery of the segment analyzed of her arrival in the home of Pōkahi and Kaukini. Now we see that Laukaʻieʻie sits on a couch of fragrant forest leaves with a Halapepe tree on either side of her and an ʻŌhiʻa Lehua tree behind her. The line

[85] Ibid, 112.

[86] Mose Manu, "He Moolelo Kaao Hawaii Laukaieie,"

that truly stood out to me in this phrase is when Mose Manu writes, "As if there was no other greater". According to Pukui, one of the definitions of ʻIeʻie is, "High, conceited".[87] The symbolism that comes from seeing the ʻIeʻie wrapped around a beautiful tree such as ʻŌhiʻa or Koa and intruding on their beauty by blocking the view of the tree brings about this perspective of Laukaʻieʻie and ʻIeʻie as greater than.

At the closing of Hinauluʻōhiʻa and her husband Kūkaʻōhiʻa's directions to Kaukini and Pōkahi in regards to caring for Laukaʻieʻie, they turn to leave. As Hinauluʻōhiʻa and Kūkaʻohiʻa return to their home Mose Manu writes,

> "A ua hoonoho ia iho la na lau nahelehele aala a pau o ka uka waokele me ka mea nona keia nanea. Ma keia noho ana o Laukaieie me kona mau Makua hookama, me ka malama ponoia i na mea a pau me ka hemahema ole".[88]
> At the end of these words of Kukaohia with his wife, they returned to their home in the mountain, and all of the fragrant forest leaves of the upland (rain belt) forest stayed with the one for this interest (story).

Once again we see the mention of fragrant forest leaves. However, this time the region of where these leaves comes from is specified. The wao kele term in this phrase distinctly tells us that these fragrant forest leaves are coming from the upland rain belt section of the forest.[89] Then we see that at the end of this phrase, these forest leaves do not leave with Hinauluʻōhiʻa and Kūkaʻōhiʻa, instead they stay with Laukaʻieʻie. The association of Laukaʻieʻie with these forest leaves points us to the knowledge that our ancestors had of ʻIeʻie and the plants that ʻIeʻie is associated with. This wao kele section of the Hawaiian geography is the same area that ʻIeʻie

[87] Mary Kawena Pukui, *Hawaiian Dictionary*, 94. ʻIeʻie.

[88] Mose Manu, "He Moolelo Kaao Hawaii Laukaieie," in Nupepa Ka Oiaio, (Honolulu, January 5, 1894,) Buke 5, Helu 1.

[89] Mary Kawena Pukui, *Hawaiian Dictionary*, 382. Wao kele.

was and still is found growing, and in a way these segments and phrases show us how connected our Hawaiian ancestor's perspective of their world truly is.

Analysis of Words

It is the Hawaiian storyteller's purpose amuse and teach their audience through moʻolelo. Hawaiian storytellers like Mose Manu purposefully used words to get across messages, teach readers lesson, or preserve an idea, image, or place. Searching for the use of Mose Manu's purposeful diction has allowed me to discover ancestral knowledge within this moʻolelo that I may not have taken the time understand if I were reading this moʻolelo at any other given time.

Pōkahi and Kaukini

Following Manu's introduction of Koaʻekea and Kaholoakuaʻiwa, he introduces Pōkahi, who again is the sister of Koaʻekea, and Kaukini her husband.[90] Just as the names of Koaʻekea and Kaholoakuaʻiwa were found to be place names of cliffs in Waipiʻo, Pōkahi and Kaukini are also place names of Waipiʻo. Kaukini being a cliff on the southern side of Waipiʻo, and Pōkahi being a site unspecified in Waipiʻo.[91]

The significance that these four characters are the parents of Laukaʻieʻie as well as place names of specific cliffs in Waipiʻo is no coincidence. Mose Manu writes,

> "Ma luna aku o Waipio a me Waimanu, a he wahi hoi ia na ia mau kupueu i noho ai,"
> Above Waipio and Waimanu, this is the place this wondrous one would live.[92]

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[90] Mose Manu, "He Moolelo Kaao Hawaii Laukaieie," in Nupepa Ka Oiaio, (Honolulu, January 5, 1894,) Buke 5, Helu 1.

[91] Kīhei De Silva, "ʻIke iā Kaukini he Lawaiʻa Manu," (Hālau Mōhala ʻIlima's 2000 Merrie Monarch Fact Sheet, 2000).

[92] Mose Manu, "He Moolelo Kaao Hawaii Laukaieie," in Nupepa Ka Oiaio, (Honolulu, January 5, 1894,) Buke 5, Helu 1.

The wondrous one Manu refers to here is Laukaʻieʻie. With this understanding, we learn that the place Laukaʻieʻie would reside is on this cliff between Waipiʻo and Waimanu. By knowing or re-learning the geographical location of the place names given by Mose Manu in the moʻolelo, we come to an understanding that each of these places are pointed locations where it would be a possible environment for ʻIeʻie to grow. As we learn in Chapter 3, ʻIeʻie thrives at higher elevations and on mountain ridges. Being the birth parents of Laukaʻieʻie, Koaʻekea and Kaholoakuaʻiwa created her, just as ʻIeʻie is "created" or grows in the mountains. As the guardians of Laukaʻieʻie, Kaukini and Pōkahi nurture her, just as ʻIeʻie is nurtured and flourishes in its mountain home.

Lau Līpoa

One of the first tasks Pōkahi undertakes in the moʻolelo was motivated by a thought to go to the seashore where the rocks are smooth between the sea cliffs of Waipiʻo and Waimanu to gather "lau Lipoa" for her sister-in-law Kaholoakuaʻiwa to eat after she gave birth.[94] Līpoa is a *limu* or seaweed, *Dictyopteris plagiogramma* and *D. australis*. Līpoa is defined and described as a, "Bladelike, branched, brown seaweed with conspicuous midrib on blade, unique aroma and flavor; highly prized on all islands".[95] The Līpoa becomes a significant term used by Mose Manu as he continues his moʻolelo.

During the birth of Laukaʻieʻie and Hiʻilawe, the lau Līpoa that Pokahi gathered was taken without her knowledge by a "mana eepa," an extraordinary person with miraculous powers. This woman is revealed to be Hinauluʻōhiʻa, and as we have learned Hinauluʻōhiʻa is the

[94] Mose Manu, "He Moolelo Kaao Hawaii Laukaieie," in Nupepa Ka Oiaio, (Honolulu, January 5, 1894,) Buke 5, Helu 1.

[95] Mary Kawna Pukui, *Hawaiian Dictionary*, Līpoa.

character who cares for Laukaʻieʻie before giving her as a daughter to Pōkahi and Kaukini.[96] The importance of lau līpoa in connection to ʻIeʻie is best explained in the the context of the story:

> "I keia wa e nahunahu nei o Kaholoakuaiwa, ua puka mai la ka ʻinaʻina, me ka nana pono ole ia iho no nae o ia mea, a aole no hoi he mau ouli a ano kahoaka e ae e haupu ae ai he mea kino pahaohao keia, ua kapae loa ia aku ia mea me ka hoomaopopo ole ia aku, aka aia nae ke nana ia mai la e kekahi mau mana kupua, e hoolilo i kino ano kaikamahine lau nahelehele noho kuahiwi, no laila ua lawe ia aku keia mea e Koaekea, a hoolei ia aku la iloko o ke kiowai ma ke kahawai, a oia ka manawa i hoopunana iho ai o ka Punohu Ua-ko-ko ma luna o ka wai... I keia lawe ia ana o ka inaina e hoolei i ka wai, ua "hohia" aku la na pono lau Lipoa apau e kela mana eepa i ike ole ia e Koaekea ma..."
> At this time of Kaholoakuaiwa's labor, out came amniotic fluid, and without looking down (properly checking) at this aforementioned thing, and without any omens and spirit of a living person of any kind, recall that this is a mysterious body, set aside was this aforementioned thing without any understanding/knowledge of it. However, it is being watched by a super natural power, that will transform the body of a forest leafed (plant that has lau) girl of the mountains, so, Koaekea took this thing and cast it into the pool of water in the stream, and at that same time a reddish rainbow (mist) settled above the water... At this taking of the pre-birth (discharge)[by Koaekea] and casting it into the water, desired was all of the Lipoa by that powerful extraordinary being that was unseen by Koaekea folks...

Here we learn that Laukaʻieʻie was unknown to her birth parents. Koaʻekea and Kaholoakuaʻiwa had no idea that Laukaʻieʻie was a living child because of the form in which she was born. So, Laukaʻieʻie was thrown away as she was thought to be only a part of her mother's birth discharge. However, Laukaʻieʻie was watched over by Hinauluʻōhiʻa, and at the same time that Laukaʻieʻie was thrown away into the stream, Hinauluʻōhiʻa desired all of the lau Līpoa that was gathered by Pōkahi for Kaholoakuaʻiwa. Why did Hinauluohia desire all of the lau Līpoa? One source writes, "The 'lipoa' or fragrant seaweed, chewed together with baked taro by the mother and fed to the child forty days old, makes a good remedy for bodily weakness."[97] That same source later notes that, "Limu-lipoa-kai was used as food. Used for those afflicted with sores in

[96] Mary Kawena Pukui and , *Hawaiian Dictionary*, Mana eepa.
[97] (Apendix A: Limu Database Page 27 out of 59).

the mouth, especially children. It is also used for children having weakness of the body".[98] This use of the limu lipoa by Hawaiian ancestors helps to explain the reason why Hinaulu‘ōhi‘a desired the lau Līpoa. She wanted to feed it to Lauka‘ie‘ie. Hinaulu‘ōhi‘a knew the benefits of the lau Līpoa, and through this mo‘olelo and Mose Manu's use of this word, I was able to research Līpoa and re-learn this ancestral knowledge for myself.

One question that is intriging to ask is why did Mose Manu use Līpoa as the seaweed of choice in this mo‘olelo. Was it because of the medicinal uses of strengthening a weak body? One connection that I made right away was in the comparison between the look of ‘Ie‘ie with the description of Līpoa. Pukui describes ‘Ie‘ie leaves as being "long, narrow, spiny leaves." Comparing this definition to her definition of Līpoa, "bladelike, branched with [a] conspicuous midrib on blade," we can see the similarities of these two plants.[99]

Figure 4.1 Līpoa and ‘Ie‘ie

[98] (Appendix A: Limu Database Page 28 out of 59).

[99] Mary Kawena Pukui.

Figure 4.1 shows a comparison of Līpoa and ʻIeʻie, and makes it a little easier to notice the differences but more so the similarities between the two plants. The description of Līpoa could indeed work in describing the leaves of ʻIeʻie. Along with the similarity in looks and descriptions of Līpoa and ʻIeʻie, the way that these two plants grow is alike. Again in Chapter 3 we learn that the aerial roots of ʻIeʻie function as anchors, wrapping around and then burrowing itself into the trunks of trees. The aerial roots of ʻIeʻie are strong and durable as they hold the sturdy stem of the ʻIeʻie close to the trees. In a similar fashion, Līpoa has what is known as holdfasts. A holdfast is biologically defined as, "a stalked organ by which an alga or other simple aquatic plant or animal is attached to a substrate".[100] Here we see the likeness of ʻIeʻie and Līpoa in their ability to fasten themselves to object for the benefit of their growth.

Hiʻilawe

Following the birth and tossing of Laukaʻieʻie into the stream, the next character introduced to the moʻolelo is Hiʻilawe. Hiʻilawe is the twin brother of Laukaieie, and he has his own stories that can be found in Hawaiian moʻolelo.[101] Hiʻilawe is believed to have been turned into three different elements in Waipiʻo after his death; the famous waterfall Hiʻilawe that flows into the Waipiʻo stream, the mist that covers the valley from the falls, and a stone that lies in Waipiʻo.[102] I have found little significance of Hiʻilawe in this portion of the moʻolelo that I have

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[101] E.S. Craighill Handy and Elizabeth Green Handy with the collaboration of Mary Kawena Pukui, *Native Planters In Old Hawaii Their Life, Lore, & Environment*, (Honolulu: Hawaii, Bishop Museum Press, 1991), 533. Hiʻilawe: Besides the main body of terraces on the flat floor of the valley there were terraces up Hiʻilawe, a side valley; ...
In Beckwith's *Hawaiian Mythology* "beside the falls of Hiʻilawe in Waipio valley," 535.

[102] William Drake Westervelt, "Laukaieie," in *Legends of gods and ghosts (Hawaiian mythology)*, (Boston, Press of Geo. H. Ellis co., 1915) 47.

analyzed. However, it is interesting to note that Mose Manu emphasizes to his readers that Laukaʻieʻie and Hiʻilawe are twins, a girl and a boy, by publishing a subtitle that reads,

> "Ka hanau kamahao ana mai o Laukaieie me kona hanau mui i kaikunane."
> The astonishing birth of Laukaieie and the multiple birth with her brother.[103]

I find the inset of this subtitle by Mose Manu interesting because of the duality of male and female parts that ʻIeʻie has. The fruit of the ʻIeʻie is the female part of the liana and it grows hundreds of seeds on its surface. The flower bract is the male portion of the ʻIeʻie that produces pollen and attracts pollinators to propagate the female seeds. Thus, this liana bares both female and male parts, a similarity to the birth of Laukaʻieʻie and her brother Hiʻilawe on the same day by the same mother.

Kūkolu

The final word that I would like to analyze is Kūkolu. This word is found in correlation to the birth of Laukaʻieʻie. As the elements of lighting and thunder filled the dark sky surrounding her birth Mose Manu writes,

> "Ua hoomau ia kela mau haawina mai ia manawa aku a hiki i ka uhi ana mai o ka po, a o ka lima ia o na po o ke kau ana o ka mahina, a o ka po ia o Kukolu, ke helu ia mai ke ahiahi aku i kau ai o Hilo".[104]
> These happenings continued from this time until the covering of darkness (night), it was the fifth of the nights of the rising of the moon, on the night of Kukolu, counting the evenings from Hilo.

Kūkolu is the name of the fith day according to the lunar month.[105] According to the moʻolelo, Kūkolu is the moon that would fill the night sky when Laukaʻieʻie was born. More research

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[103] Mose Manu, "He Moolelo Kaao Hawaii Laukaieie," in Nupepa Ka Oiaio, (Honolulu, January 5, 1894), Buke V, Helu 1.
Mose Manu, "He Moolelo Kaao Hawaii Laukaieie," in Kaleo O Ka Lahui, (Honolulu, January 3, 1984), Buke II, Helu 846.

[104] Mose Manu, "Moolelo Kaao Hawaii Laukaieie," unuhi 2.

[105] Mary Kawena Pukui, *Hawaiian Dictionary*, 177. Kūkolu.

could be done to indicate why exactly Mose Manu included this information into the moʻolelo. One reason that I believe Manu includes this specific moon phase for this particular birth of Laukaʻieʻie is because according to the Hawaiian moon calendar, the moon phase of Kūkolu was a good night for planting. The term Kū is defined as erect.[106] The idea behind this night is that plants would grow strong and erect during this time.[107] So, being born on this night, Laukaʻieʻie would grow to be a strong individual as a mystical being, but also figuratively as an ʻIeʻie.

One of the purposes of creating three categories to focus my analysis on was to keep an organized paper and organized thoughts. At the beginning of this chapter I discussed my love for Hawaiian language and how one word can be used for a multiplicity of meanings, and now the outcome of having these three categories shows the vast amount of ancestral knowledge not only held within a single word, but held within each component of a moʻolelo. My understanding and appreciation of ʻIeʻie has grown tremendously by reading the *Moolelo Kaao Hawaii Laukaieie*. More so, I beleive I have gained a better understanding of an ancestral perspevtive of ʻIeʻie, its role and meaning in the lives of my Hawaiian ancestors. The story of Laukaʻieʻie, her connection to the forest as well as her genealogical and geographical connections that have been shown through the components in this chapter, teach us the significance of ʻIeʻie. ʻIeʻie was a so much a part of Hawaiian society that a moʻolelo about a diety whose kinolau is ʻIeʻie was written, and was chosen to be published for those who lived in 1894, and for us.

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[106] Ibid, 167. Kū.

[107] "Hawaiian Moon Phases," Nā Peʻa, Nakoa Foundation 2018, site accessed 20 March 2019. https://www.napea.info/hawaiian-moon-names.

Chapter 5. Conclusion

As I have learned about ʻIeʻie and analyzed the *Moolelo Kaao Hawaii Laukaieie*, I have seen that this moʻolelo shares more than just the story and life of a demigoddess and her hānai family. The small portion of this moʻolelo analyzed shows, in a big way, the vast amount of ancestral knowledge that is stored within moʻolelo. It is significant to note that there is an entire year worth of publications left to this moʻolelo that are yet to be analyzed. Nevertheless, knowing that this work only covers a small portion of the moʻolelo makes the amount of ancestral knowledge and perspective that I have been able to re-learn even more remarkable. My work is only a small seed of what could potentially be gained through the utilization of this moʻolelo.

My Goal as I started my Masters program was to learn about a Hawaiian plant, and I also wanted to show that moʻolelo could be used to learn about that plant. Through my research question: What can an analysis of the *Moolelo Kaao Hawaii Laukaieie* teach about ʻIeʻie and how can it demonstrate using moʻolelo to re-learn Hawaiian ancestral knowledge? I was able to learn three things; First, I learned about the importance of utilizing moʻolelo today. Second, I learned about the ʻIeʻie plant. Third, I was able to to re-learn ancestral knowledge peretaining to ʻIeʻie and other aspects of Hawaiian culture, and I was given the opportunity to see ʻIeʻie and moʻolelo through an ancestral perpective.

I define ancestral knowledge as intimate intellectual knowledge that has been passed down through generations of time. This definition comes from the understanding that moʻolelo were created from the lives of our ancestors, and were shaped by kupuna experiences. We see this truth in Rubellite Kawena Johnson's work as she defines moʻolelo kaʻao as, "household

tales, legends, anecdotes concerning the common everyday work and life of society".[108] Johnson shows the intimacy of ancestral knowledge through her definition of moʻolelo kaʻao. Then, through the very first line of Mose Manu's introduction of the *Moolelo Kaao Hawaii Laukaieie* when he writes, "Ua lilo i mea paanaau a walewaha na moolelo o na akua me ke kuauhau o na alii, a me na moolelo kaao he lehulehu wale, ma ka ikaika o ko lakou lolo, a pela no me ka lakou mau mele." Memorized and known letter-perfect became the stories of the gods and genealogy of the chiefs, and the numerous stories, in the strength of their (the kūpuna) minds, and in that way also their songs," we see the intellect of our kūpuna in their abilities to memorize and share their moʻolelo.

In order to show why my work of finding ancestral knowledge through moʻolelo is important, I show the value in utilizing moʻolelo by explaining why there was loss of moʻolelo value in the first place. After the arrival of Christianity and schools in Hawaiʻi, our ancestors were taught by their forign teachers time and time again that Hawaiian Knowledge and way of life was ancient and inferior to the forigner's way of life. Because of this constant teaching, over time some Hawaiians began to believe in their inferiority, seeing moʻolelo and ancestral knowledge as a past time, considering it to be superficial history.

Today, helping us to regain the value of moʻolelo, we see scholars such as Kamana Beamer, Linda Tuhiwai Smith, and Manulani Meyer whose work teach us that there is no difference between listening to the knowledge of our parents or grandparents and reading or learning from the moʻolelo of our ancestors to teach us today. While ancestral knowledge and moʻolelo are regaining its value in modern times, their purpose and value will never be learned if they are never used.

[108] Rubellite Kawena Johnson.

Being able to learn from moʻolelo does not mean that we can simply read a moʻolelo and we will learn something. We could, but we can learn so much more by diving in deeply to a moʻolelo, untwining the details of information in each component, and coming to our own understanding of the knowledge left by our Hawaiian ancestors. From examples like the *Moolelo Kaao Hawaii Laukaieie*, we see that storytellers strategically placed mele, oli, terms, and depictions into their stories. I have been able to see this truth for myself as I have studied the ancestral knowledge of ʻIeʻie while analyzing the *Moolelo Kaao Hawaii Laukaieie*. Diving deeper into the meaning of words, the images painted through segments of story, and the messages found in mele and oli has help build a connection and perception of ʻIeʻie that is closer to how my Hawaiian ancestors viewed this plant. I have walked where they walked, I have read what they read, and I have experienced for myself the beauty of ʻIeʻie.

Hawaiian storytellers like Mose Manu did not have to necessarily store all-encompassing knowledge into their moʻolelo. Instead, they referenced knowledge that an audience was familiar with to tell their stories. The practice of utilizing moʻolelo as a source of knowledge has changed over time. My work to find ancestral knowledge through moʻolelo is important because after generations of being told that our way of life is ancient and inferior, Hawaiians like myself are re-learning that ancestral knowledge is precious and valuable. Moʻolelo, help us see that we are able to walk in the footsteps of our kupuna, learn the way they learned, and see through their eyes the experiences of their lives.

I recently gave birth to my first child, ʻŌlalimanākuahiwihaukealanimakamae. I have to admit that the first couple of weeks after she was born were some of the hardest weeks of my life mentally, emotionally, and physically. There is an ʻōlelo noʻeau that says, "I ka noho pū ʻana a

ʻike ke aloha." Only when one has lived with another you learn the meaning of love.[109] While I held her and helped ʻŌlali grow for nine months within me, having my daughter physically here was a huge change. The Hallmark story tells us that parents automatically fall in love with their children at birth, but from my experience as the ʻōlelo noʻeau says, I have had to live with ʻŌlali and get to know her in order to truly come to love her. This idea of living with some one in order to truly love them is a reoccurring cycle of life that we do not conciously think about. For instance, coming to understand the value of moʻolelo. We cannot truly understand the value of ancestral knowledge within a moʻolelo until we read it, use it, and live with it in our lives through application and experience. When we get to experience what moʻolelo are saying for ourselves, and gain the ability to utilize them, the value of moʻolelo and Hawaiian ancestral knowledge becomes invaluable and absolutely indispensable.

[109] Mary Kawena Pukui, *ʻŌlelo Noʻeau Hawaiian Proverbs & Poetical Sayings*, 1190, 129.

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